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In the Chancel of Doveridge Church, Derbyshire.

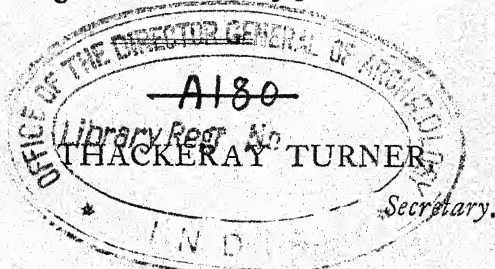
**Society for the Protection
of Ancient Buildings.**

31773

The Sixteenth Annual Meeting
of the Society ;
Report of the Committee ;
and Paper read by the Rev. J.
Charles Cox, LL.D., F.S.A.

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JULY, 1893.



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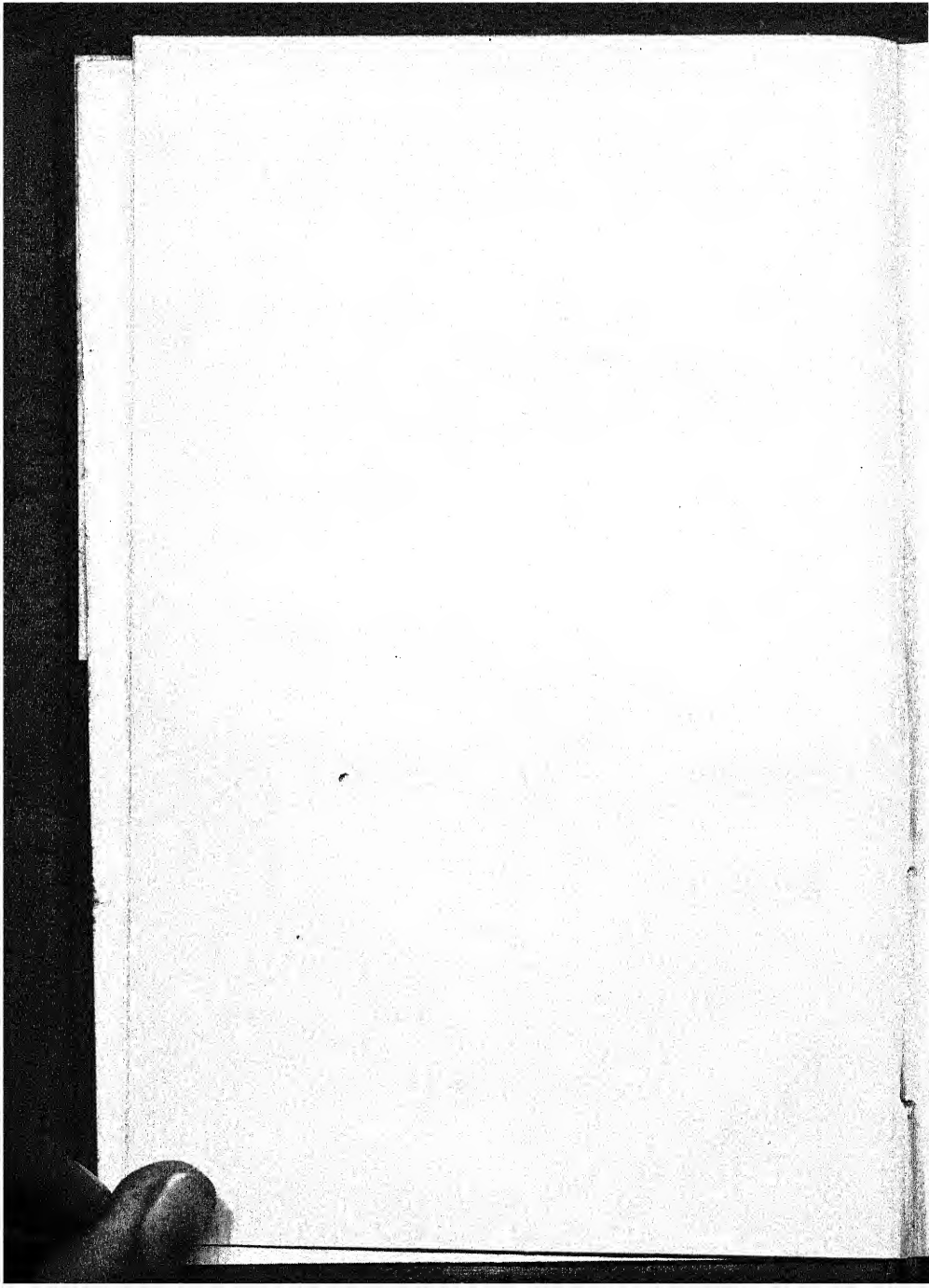
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Society for the Protection of Ancient Buildings.

ANNUAL REPORT.

ANCIENT BUILDINGS AND MODERN ARCHITECTS.

*"Men are we, and must grieve when e'en the shade
Of that which once was great is passed away."*

WORDSWORTH.

The necessity for a proper understanding of right principles for the preservation and repair of our ancient buildings becomes year by year more urgent. Many buildings uncared for become ruins, and fall piecemeal to decay, while others have large sums spent on them, not in strengthening and properly repairing them, but for a general drilling into tawdry smartness or dull common-place.

Our inheritance of ancient builded art is, as beauty, of inestimable value. It is not so much a history of the past as a concurrent existence of our whole national life. In almost every unspoilt parish church there may be found some piece of wall that belonged to the first foundation of a Saxon church; an arch or doorway was set up while Norman William was on the throne; and here and there, in

windows and capitals, you may trace the unfolding of mediæval thought, effort and attainment. This carving that we look at so carelessly was wrought by a village artist when the bowmen returned from Crecy. That scrap of faded distemper wall painting is a better commentary on the spirit of Chaucer's age than all the books that might ever be written; it is of Chaucer's age, vibrating with the romanticism that was the dominant impulse of that time.

It will at once be admitted that irreparable injury has been done by following plausible schemes, and that this and that church have ceased to be the old churches of the old towns and villages, but have been replaced by those which might as appropriately be built by the architect-in-charge in America or Australia. This, as we say, will be allowed in many instances; but it is not seen that the whole system is at fault, and that the result *cannot* be any other. When the necessity for doing *something* to make up for past neglect becomes evident, the right measures for strengthening and properly safeguarding are not seen to be directly opposed to that smartening by contract according to the orders of a busy London professional man, whose fitness for the task is often chiefly guaranteed by his having some half a dozen cathedrals and half a hundred smaller churches at one time in his clerks' hands. When an old building is thus exchanged for a new building, we shall find too late that the new building has none of the magic of the old one.

Some restorations commenced in a strictly conservative spirit result little better: when a portion has been renewed, it seems always necessary to go on and on. The truth is, the balance and harmony of these old works is so exquisite,

that to disturb a portion requires this going forward in search of a new harmony. As in a fine painting, if you once repaint a portion, however small, the whole work must be gone over to bring it into relation. Unless simple repair, in the strictest sense, be the object desired, you cannot logically begin a scheme of restoration without ending by a complete substitution of a modern trade-copy for an ancient work of art. Frequently, indeed, this dreadful mechanism of restoration is set in motion with no sanction of structural necessities, but because the architect has undertaken to re-create some 13th century tomb or cloister—to complete some tower in the proper style, or to restore a west front to its “pristine condition.” Directly we see clearly that all art is a part of its age, a thing not so much *done* as *grown*, the outcome of a whole environment, we see that it is impossible for modern work which professes to be “Early English” or “Late Gothic” to be other than a fraud, loathed by every other architect than the one who, for the moment, is almost pleased by his imitative exercise, until at the end—too late—he also gets the shock of surprised revulsion, and sees that the successful restoration has still to be done—next time.

Now the fact is, architects will restore your old church or hall for you back “into its original condition,” but they will no longer come to visit the work for its own sake when that is done—“Not worth seeing—restored” is the formula. Scott, in his lectures on Mediæval Architecture, has no word on the benefit to be derived from the study of restored churches. Sedding, speaking of the impossibility of even *copying* old work, says: “Apart altogether from the

question of the architect's design, there is a great gulf fixed between the old building and the new in matters that have come under the control of the builder and his men. In the ancient example there is characteristic material and intelligent handicraft, in the modern is utter dulness all over. Anyone who is competent to judge at all knows that the new building is as remote from the spirit and character of the old as the original and copy are remote in date of execution." And Mr. Ruskin has said:—"Care and observation, more mischievous in their misdirection than indifference or scorn, have in many places given to mediæval relics the aspect and association of a kind of cabinet preservation. Nominal restoration has done tenfold worse, and has hopelessly destroyed what time, and storm, and anarchy, and impiety had spared. Better the unloosened rage of the fiend than the scrabble of self complacent idiocy. Consider even now (in 1851) what incalculable treasure is still left in neglected and shattered churches and domestic buildings rapidly disappearing over the whole of Europe—*treasure which once lost, the labour of all men living cannot bring back again.*"

An old building is like a garden, it needs constant attention, and looks all the better for the care; but when the speculative builder has trodden the lilies underfoot, rooted up the flowering shrubs, and cut down the cedar, they can no less be *restored* than can works of living art.

No architect should be allowed to touch an ancient building unless he will undertake that its stability shall be maintained without tampering in the least with its authenticity, and without impairing in the least the outside surface,

the skin, on which the whole beauty and value of works of art depend. "Last week," says Swift, "I saw a woman flayed, and you will hardly believe how much it altered her person for the worse." Go round to our great cathedrals restored by distinguished architects, and see what flaying will do for works of art.

These being the admitted facts, why should the custodians of old buildings alone be kept in ignorance? Why should architectural advisers consider suggestions from without as an unwarrantable interference with their vested interest—if they *will* identify themselves with a vested interest in destruction? To all who enjoy art, destruction is an interference with *their* vested interest—in maintenance. Does a public building become a private one immediately an architect is called in to advise on it?

To those who find themselves custodians of ancient works of architecture, and about to enter on the work of "improvement," we would appeal. Be not misled by very enthusiasm for your building to believe, what is so easily promised in the "professional report," that it can be given back to you in its original state. Will the great cathedral, or the grey-walled village church set amidst the little hillocks of dust, be really more delightful to you, will it be so authentic as a document, will it be so persuasive of sympathetic regard when it has been renewed? Will it be more venerated when it has ceased to be venerable? We would say, visit for yourselves places where the work of renovation has been successfully carried out; visit Carlisle or Chester, Worcester, Lichfield, Rochester; go and see parish churches that have been restored, or towns like Hungerford,

Ringwood and Stoke-on-Trent, where to their inconceivable loss, the churches have been rebuilt ; and then consider if it would not be better to repair and treasure your own church in its present state. To give one instance of this reckless destruction of ancient art and history, there was one church, and one only, in Devonshire, that was given in the lists as of Saxon building ; this was some years ago replaced by a neat structure of the ordinary cemetery-chapel-style as supplied by ecclesiastical architects.

We would also appeal directly to architects to clear themselves of the reproach of the miserable pretence of making paper versions of the original styles, and to enter with good will into the serious business of preservation. We wish we could but suggest to their minds the delight of it, the reward that an old building would yield to tender care, the triumph there would be in applying all the ingenuities of building-surgery to old architecture, binding up column and arch, re-grouting loosened walling without disturbance of the time-sacred face ; re-stopping the old white glass in the leadwork ; making good the cast lead on the roof, and the plaster on the rubble-walled tower ; rivetting broken stones together, or excising rotten wood and replacing by firm oak ; when all is done with the idea of minimum disturbance, but the utmost perfection of workmanship and material, and that nothing should arrest the continuity of the building's existence.

Such work as this cannot be "reported on" in a two hours' visit ; cannot be defined in plans and specifications and carried out by contract. Such work can only be done slowly, taking up one repair after another, with one or two

picked workmen in immediate and constant touch with the person in charge. And finally, it cannot—experience has shown this—be safely left to the plenary authority of any one man; the responsibility of maintaining infirm work, however lovely, is too much for one man, and there should be more of a common cause in these matters of common right and interest. We would ask architects fairly to consider if the Society for the Protection of Ancient Buildings is not friendly to their best interests, and whether it would not be wise to avail themselves of the wide experience that would so readily be put at their disposal.

* * * * *

At the last General Meeting several speakers testified to the improved position of this Society in reference to the public. Its teachings, they considered, had begun to sink in, its protests were received in a very different spirit to that with which they were formerly met, men were ready to take its teaching seriously, and were dreadfully ashamed of the term "restoration."

That these words are true to an increasing extent is proved by almost every publication or newspaper article on the subject which we take up. Two instances may be given. The first is an article on Church Restoration contributed to the *Church Reformer* by the Rev. T. Perkins, and which has recently been reprinted in the form of a pamphlet by this Society; the second is an address entitled,

"Our duty in respect of Ancient Buildings," delivered before the members of the Edinburgh Architectural Association by the President, Mr. W. W. Robertson, and published in *The Architect* of February 24, 1893.

No words ever uttered by this Society are stronger than those contained in the following extracts from Mr. Robertson's address :—

"I assert," he says, "with the utmost confidence, that the history of past restoration is the most thorough condemnation of the whole process which goes by that name. From such complete destruction as that of the exterior of St. Giles, down through all the grades of lesser enormity, we find it the most fruitful cause of loss and injury and ruin to all the buildings it touches. I do not believe there is a single building restored during the first fifty or sixty years of this century which would not call forth an almost unanimous verdict to the effect that it had suffered great and irreparable injury in the process. In the very best the work has falsified an historical document, and taken the life and interest out of the edifice.

"But," it may be said, "you stop at fifty or sixty years of this century—what about the last thirty years? Ah, you tacitly admit that during that period the true art of restoration has been better understood, and that it is no longer the baneful thing you would represent!

"I have omitted that period from what I have just said because we are not yet sufficiently removed from it to form an unbiassed or unanimous opinion of it: we still see the work of that period from practically the same standpoint as the men who executed it; our atmosphere

“ of thought and taste is the same, and our preferences and
“ dislikes are mainly the same. It were idle to deny that
“ in our knowledge of the old work and in our ability to
“ work in harmony with it we have advanced greatly from
“ the standpoint of two generations ago. I see men of
“ great skill and undoubted love for the old buildings
“ engaged in the work of restoration—men like Scott and
“ Street, and contemporaries of our own whom I could name,
“ and I do not take it upon me to sit in judgment on their
“ work. None the less do I condemn the principle of the
“ work ; and I am sure of this, that if we do not condemn
“ their work, our children will condemn it. It flatters our
“ vanity to think that we have learned all that there is to
“ learn of ancient art, that we have felt its inner pulses and
“ listened to its divine message, and that those who come
“ after us will recognise this as fully as we do ourselves.
“ But the restorers of sixty years ago, whose work we so
“ unhesitatingly condemn, went about their restorations
“ with as light a heart, and with the same delightful con-
“ fidence in their own insight and perfect fitness to handle
“ the old buildings ; they received the same meed of
“ applause from their contemporaries ; and I believe that
“ as we condemn and lament their restorations, so will the
“ generations after us condemn and lament ours. . . .

“ Where, I ask, do you go even now with your sketch-
“ books ? Is it to the buildings which have been swept
“ and garnished and made seemly and reputable by the
“ hands of the restorer, or to those scarred and weather-
“ worn remains where you have yet the very work of the
“ old masters—‘ what their hands handled, and their strength

"wrought, and their eyes beheld"? And when you pass
"by some building which has lost all living interest to you
"through the mistaken kindness of the restorer, do you
"not find a response in your own heart to the pathetic
"words of Ruskin in his preface to the 1880 edition of
" 'The Seven Lamps of Architecture' ? What he says is :
" 'I never intended to have republished this book, which
" 'has become the most useless I ever wrote ; the buildings
" 'it describes with so much delight being now either
" 'knocked down, or scraped and patched up into smug-
" 'ness and smoothness more tragic than uttermost ruin.'

"I plead, therefore, most earnestly," Mr. Robertson continues, "for the careful preservation of our old buildings,
"and, above all, for their preservation from 'restoration ;'" and he sums up our duty in the single word "*preservation*
"—preservation under the most favourable and suitable
"conditions for the longest period possible, and for the in-
"struction and delight of the greatest number possible." In
reply to the charge of this being a most meagre programme,
he declares not only that this is all that is within our reach,
but that it were much if we could attain even this. "How
"many old landmarks," he asks, "beautiful relics of bye-
"gone ages—valuable historical documents, to say no more
"of them—have been swept away within the last fifty years
"which even such a modest programme as this would have
"preserved to us and to our children and to our children's
"children?

"But it will be asked," he continues, "can nothing be
"done to atone for past neglect? Can we not take each
"ruined fragment, and, preserving it carefully, make it the

“ nucleus of a reproduction of the structure in its pristine
“ beauty? Can we not take these roofless and weather-
“ worn edifices, divorced for centuries from the life of the
“ nation, and bring them back into contact with the active
“ life of the community? It is a pious and patriotic aspira-
“ tion—alas, that we must say, it is an impossible one! im-
“ possible or possible only by the sacrifice of all that is
“ really valuable in the building. When you have carried
“ out your purpose, the associations with the past may still
“ hover around the spot, but as far as the building is con-
“ cerned, it is no longer the link with the past which it
“ formerly was.

“ There is,” he does not deny, “ a certain fascination about
“ the idea of restoring a ruined and desecrated building to
“ its former noble proportions and richness of decoration,
“ and most people are inclined to say that if the imagination
“ is responsible for a few details, the piety of the intention
“ and the excellence of the general result will cover less
“ venial transgressions. There is no doubt that this is the
“ popular idea of a becoming and respectful treatment of
“ our old buildings; there is also no doubt that, since the
“ beginning of this century, so-called restorations, conducted
“ in this spirit, have wrought more havoc and destruction
“ among our old buildings than any other single cause, or,
“ it may well be, than all other causes combined.”

In the same strain a writer in the “*Archæologia Cam-
“ brensis*,” states with reference to church restoration in
Wales :—

“ Few churches come out of the ordeal without some
“ detriment to their character as time honoured monuments.

“ Many of them are bedecked as to their exterior with scraps
“ and ends of architectural finery, and bedizened internally
“ with ill-applied colouring or bedaubed with that most pernicious and prevalent of all shams which covers up every
“ trace of the history of the church more completely than
“ the honest old whitewash it has superseded. Such
“ restored churches are out of keeping with the surroundings,
“ they have lost in the process much of the individuality
“ of character which constituted their chief charm, and have
“ become essentially commonplace.”

To quote another authority : in an address delivered to the Antiquarian Section of the Royal Archæological Institute at its Congress in Edinburgh, in August, 1891, Dr. (now Sir John) Evans, the late President of the Society of Antiquaries, said :—

“ So far as mediæval antiquities are concerned, the
“ progress that has been made has been mainly in the
“ direction of architecture, and it is not a little singular
“ that this progress has been to a fearful extent accompanied by a destruction of mediæval remains under the
“ pretence of restoration. Either from a desire of producing a uniformity which in reality never existed, or of
“ showing their own taste, architects have sentenced many of
“ the most interesting features of our ancient ecclesiastical
“ buildings to destruction, while much of the architectural
“ history of the past three centuries has been ruthlessly
“ destroyed. . . . Perhaps at the present time some
“ feeling of remorse is creeping over those who have
“ wrought so much mischief in the past, and in some degree
“ the plague of restoration is stayed.”

But it is not only those who regard these buildings mainly from the standpoint of art, or with the comparatively limited view of the antiquary, who look upon this so-called restoration as such a dire calamity. From the point of view of the historian the mischief is equally great. The late Professor Freeman was continually denouncing it, as when he protests against a "so-called restoration at Arundel, which, as usual, destroys the history of the building."

The reader may remember his graphic account, in "English Towns and Districts," of King Stephen appearing before the Castle of Devizes, swearing in his wrath that the Chancellor shall be hanged unless the castle is at once surrendered, and that Roger, Bishop of Salisbury, shall be kept without food until it is given up. We have the picture of the great Bishop Roger, standing faint and hungry, trying to persuade his obstinate nephew, the Bishop of Ely, to surrender, if only to save the life of his uncle. We see the pair on the walls—the Bishop of Ely is unmoved by his uncle's pleading, and is ready to let him starve rather than give up the stronghold within which he has found shelter. Then the King is moved to further wrath, a gibbet is set up, the Chancellor is to be hanged at once. But the strongest tower is in the keeping of the Chancellor's mother, her heart is moved for her son, she will give up everything for her child. She surrenders the great tower, after which the resistance of the Bishop of Ely and his followers is in vain.

"We read the story," says Freeman; "we go to the spot, and try to call up the scene. If the castle stood

"there untouched this would be easy; if nothing stood there at all it would not be very hard; but when the castle of Bishop Roger is turned into a grotesque modern mockery, what is to be done?" He indeed draws some comfort from a visit to the two churches of the town, which have not fared worse than churches commonly do in the space of 700 years, "and have at least not been deliberately and of malice aforethought turned into shams." There are not many towns in England, he reflects, which still keep two vaulted Norman choirs, and one of these is not unlikely to be the work of Roger himself.

We cannot read such words as these without reflecting how far richer in historic remains England would now be if the "modest programme" of simple preservation had been carried out in the past, or without feeling what a weight of responsibility rests upon us to do our utmost to see that it is carried out for the future.

But it may be thought that if public opinion has been so much roused as these extracts show, the work of this Society has been already accomplished, and the risk of buildings being treated so as to warrant similar censures is surely now at an end; but unfortunately the instances which every week come before the Committee prove that this is far from being the case. "This duty of preservation," says Mr. Robertson, "is one of those general principles to which we all subscribe most harmoniously, but as to the application of which we fall out; one of those articles of faith which we admit into our creed, but translate most variously, or even seem to deny altogether in practice." And

he points out what a delicate question it often becomes—
“how far the exigencies of present requirements must
“bow to the duty of preserving the ancient edifice; and, if
“the two things are incompatible, whether the value of the
“edifice is such as to demand the provision of the desired
“accommodation elsewhere, and the preservation of the
“building simply as a monument of the past.” Or again,
whether incongruous excrescences which have been en-
grafted in the old fabric “may not have acquired sufficient
“historic signification to make good their claim to preser-
“vation even at some loss to the old structure, which they
“obscure and deface.”

But besides these practical reasons given by Mr. Robert-
son for “falling out as to the application,” it must be borne
in mind that it by no means follows that an architect
should have any absorbing love for the past, or even that
an antiquary should have equal devotion to every period.
The *former* may be so engrossed by the task of providing
for the requirements of the present day, as to regard
with some impatience the simpler wants and aspirations
of a past state of things with which he feels little in
common; while the *latter* may have small compunction in
destroying work two or three centuries old, on the chance
of finding beneath it some Roman or Norman remains, or
other relics of an age which has a greater attraction for him.
Many a man of education and culture, though with no
special architectural training, but who has perhaps known
his parish church from boyhood, and is familiar with local
names, places, and associations, is quite as likely to know
at all events what should *not* be swept away as a strange

architect, who is called in to draw plans and specifications for the restoration of a church of which, a few days before, he perhaps knew hardly more than the name. The advice of such a man is likely to have more weight with the patron, clergyman, and the neighbours among whom he lives, than that of any distant Society; besides which, he can mould their opinions from the time the subject is first talked about, whereas the Society may not hear of the case until a scheme has been prepared and people are committed to it. The importance of arousing local interest and disseminating right views can therefore be hardly over-estimated.

The word "restoration" makes us think instinctively of *parish* churches, because they stand at every man's door. His first ideas of architecture—nay even of antiquity itself—were probably derived from them; they are so intimately bound up with his own life, and the history of the locality is so enshrined in them, that, were they swept away, their loss would seem almost greater than that of the fewer though more magnificent cathedrals. But in lamenting the injury done to the village church, we must not forget that which has been, and is still being done on a much larger scale, to our cathedrals and collegiate churches. In the case of these the danger is less easy to avert, in consequence of the attitude assumed by those to whom their custody has been committed, and who do not consider themselves as responsible to the public.

From a Blue Book recently issued, it appears that between the years 1873 and 1891, a period of eighteen years, no less than £20,531,403 have been expended in building and restoring churches. Of this sum £9,607,783 was devoted to

the building of churches and £10,609,628 to restoration. These figures will give some idea of the need for the Society, and reveal a shocking misapplication of money, more than half of the sum expended in restoration having probably been thrown away on utterly unnecessary work.

This attitude on the part of the Dean and Chapter of Westminster, who have declined giving any information to the Society as to their intentions with regard to the Abbey, cannot but cause great disquietude among those who consider that such treatment as the North Transept has undergone is destructive of the history of the building.

The rumoured further restoration of the interior of the Abbey has engaged the attention of the Society, who have recently issued a pamphlet on the subject, setting out the views of the Society, a copy of which has been sent to every member.

As the case of Westminster Abbey will be discussed at the Annual Meeting, it is not necessary to dwell upon it here; but it may be useful to show the position taken by the Society in a parallel case—that of Norwich Cathedral.

Norwich Cathedral.

In reply to our inquiry addressed to the Dean and Chapter of Norwich as to the truth of rumours of contemplated alterations, the Society was met with the question, "by what authority it claimed to interfere with cathedral management, the Legislature having committed to the Dean and Chapter the conduct of the restorations and changes to be introduced!" The views expressed by this question being

precisely those held by several other collegiate bodies, especially by the Dean and Chapter of Westminster, it was considered expedient to reply at some length, pointing out various particulars in which the position of a Dean and Chapter differs from that of many others to whom powers are committed by Parliament :—

“ In many cases (wrote the Secretary) the delegates of power are chosen because they have a special acquaintance with the kind of work they will have to perform, and, presuming them to possess common honesty, they are not likely to go far wrong. Moreover, the effect of an error of judgment is not likely to be irreparable ; and in such circumstances it would be most indecent for the public to inquire what course such officials intended to pursue in every contingency that might arise.

“ The present case is, however, entirely different. It cannot be said that a Dean or the members of a Chapter are appointed on account of their special architectural knowledge ; no amount of honesty or the most high-minded principle will ensure them against the gravest mistakes, and the result of such mistakes may affect, not only ourselves, but future generations.

“ It may be answered that the Dean and Chapter guard against mistakes by acting under the advice of an eminent architect ; but it by no means follows that an eminent architect is the person who has the highest regard for what may be termed the moral value of the works of his predecessors. Indeed it seems not unlikely that if a revival of Ecclesiastical Architecture ever comes about, it will be inaugurated by men, who, conscious of their own

“ power, may have as little regard for the works of those
“ who have gone before them as William of Wykeham
“ showed for the Norman work in Winchester Cathedral.
“ The Society, therefore, by no means despises the archi-
“ tect who (having shown that he is capable of producing
“ really good work of his own) is more inclined to *rebuild* than
“ to *preserve*, but rather hopes that his fire may rekindle the
“ torch which has so long been extinguished, although it feels
“ that he might be a very unsafe guide for those to whom the
“ custody of our cathedrals have been committed.

“ Our parish and cathedral churches are the precious
“ heritage of all Englishmen, and surely they have a right to
“ protest against their being spoiled or taken away; and, from
“ the point of view of the English Church, it certainly seems
“ desirable that her children should be encouraged to
“ ‘think upon her stones,’ and even that those who do not
“ avail themselves of her services, should be brought some-
“ what nearer to her through the love they bear to her
“ temples.

“ But you may still ask whether the Society I represent
“ is more entitled to have its opinions received with respect,
“ than any other of the numerous critics who press their
“ views upon you?

“ As to this, I must first observe, that the Society for the
“ Protection of Ancient Buildings, although it has existed
“ only for about fifteen years, is the exponent of no new
“ views, but of those which had been long promulgated by
“ men whose knowledge it is impossible to doubt, and who
“ have become leaders of thought in their several spheres.”

After quoting a striking passage from Ruskin’s “Seven

Lamps of Architecture" in illustration of this, the letter continued :—

"Now the writer of these words was one of the
"founders of the Society for the Protection of Ancient
"Buildings, and he is still on its Committee, and
"although he, and many of his contemporaries are no
"longer able to give the personal assistance they once did,
"yet they are still in touch with the Society, so that its
"utterances possess whatever weight attaches to their
"names, while among the members who meet from week to
"week to carry on the affairs of the Society, and who are
"directly responsible for all its correspondence, are several
"who have done this ever since its formation, and have
"great experience in dealing with all questions relating to
"the preservation of ancient buildings, and some of them
"are practical men who are continually proving by their
"own work the value of the advice given by the Society.

"I trust you will, considering the views I have set forth,
"be of opinion that the Society has not spoken without
"warrant, and that its claim to have its advice listened to,
"at least with attention and courtesy, is not altogether
"unreasonable."

This letter produced a most kindly reply from the member of the Chapter to whom it was addressed, and the Society is glad to think that, though he may not agree with it in all respects, he no longer considers its protests as unwarrantable interference.

Church of St. Mary the Virgin, Oxford.

The proposed rebuilding of the spire of this church and

the renewal of the statues have occupied a good deal of public attention of late. The Society prepared a detailed report, based on a careful examination of the spire by two professional members, and directed their attention chiefly to the preservation of the statues, which are of great interest, and carefully avoided any reference to the comparative merits of the "restoration" by Mr. Buckler, and the proposed "restoration" of Mr. Buckler's "restoration" by Mr. T. G. Jackson.

A class of buildings whose treatment often gives rise to much perplexity, consists of those which from various causes have become ruinous or disused. Three typical instances have lately come before the Society; one is the old parish church of Colston-Basset, which is now being demolished, another the unfinished market house of Rothwell, and the third the ruins of West Malling Abbey. Some extracts from the correspondence which has taken place with regard to these cases may not only be interesting in reference to the particular buildings, but may be useful as setting forth the views of the Society, and the principles by which it is guided.

Colston-Basset, Notts.

In this case the Society was informed that the owner of the greater part of the parish of Colston-Basset having lately built a church in the village to the memory of his son, had obtained a faculty empowering him to remove the internal fittings and windows from the old parish church, and to strip off the roofs, leaving it a ruin. The old church originally consisted of nave, north and south aisles, south

porch, west tower, north and south transepts (each transept being as large as the nave of an ordinary village church), and a moderate sized chancel. The north transept and north aisle were destroyed long ago, but even without them the church was still a fine building. The lofty and massive chancel screen still remained; it had lost its canopy, but was otherwise in good condition, with gates complete, the two screens which formerly divided the chancel from the nave had been removed by virtue of the faculty.

The Society wrote to the bishop of the diocese, that it seemed a great pity that this fine old parish church, parts of which dated from the 12th century, should be converted into a ruin, and asking him to use his influence towards keeping it intact, and making it weather-proof.

To this the bishop replied that he was unable to regard the maintainance of a disused church as wise, that it was likely to lead to desecration instead of reverence, and that he could not agree to encourage such retentions, which often became lasting subjects for dispute and scandals.

Rothwell Market House.

In reply to a request for advice as to the utilization of the picturesque walls of the unfinished market-house which was begun to be erected by Sir Thomas Tresham, in the 16th century, the Society wrote that in its opinion the plans for this purpose, proposed some years ago, could not be carried out without the sacrifice of nearly all the valuable and interesting features of the building. If, however, those people who wished to utilize it for modern requirements,

were content to sacrifice all idea of 19th century finery, and merely to make it wind and water tight, it might not only be useful to the present generation, but be preserved for the delight of many succeeding ones. In the present state of public taste there seemed, however, no chance of such a moderate policy being carried out, and the Society was therefore obliged (though with the greatest reluctance) to advise that the building should rather be left to the tender mercies of time and weather, until the present mania for restoration had somewhat abated, than be delivered over to the certain destruction which such plans as are now likely to be formed for its utilization would bring upon it.

West Malling Abbey.

It having come to the knowledge of the Society that the half-ruined abbey at West Malling was about to be adapted for the use of an Anglican sisterhood, the Committee addressed the following letter to the purchaser, which was received in a most courteous spirit, and the Society have reason to believe that their representations will be effectual, and will mitigate, if not entirely prevent, the ill effects of the contemplated adaptation :—

MADAM,—The Society for the Protection of Ancient Buildings having been informed that you have purchased Malling Abbey for the purpose of establishing an Anglican Sisterhood, I am directed to express the satisfaction of the Society that the structure has fallen into the hands of one so likely to appreciate its beauties and to care for its preservation.

The Abbey was built, when not only was architecture

(especially as applied to the purposes of religion) at an infinitely higher level than it is now, but when each workman was more or less an artist, and designed much of the carving and other ornamentation which he executed, and thus each part carries with it the impress of the individual mind, a mind probably deeply impressed by the solemn purposes to which the work was to be consecrated.

In protecting ancient buildings the object of this Society is not merely to retain what may be of interest to the artist and antiquary, or valuable to the architect; but, by preserving the work of the mediæval workman, to infuse into the present generation some of the feelings by which he was actuated and which enabled him to produce such exquisite work, in spite of the rudeness of the times in which he lived.

Thus, in a humbler way, we are doing outside the cloister very much what you are doing within it. We both want, not to produce a servile imitation of a past, which, for good or evil, has been swept away; but to reproduce some of those feelings, virtues, circumstances, and modes of thought, which were capable of producing such grand and mighty results in the middle ages, and which we hope may be made to flourish even amid the turmoil of the 19th century.

These thoughts may give some clue to the manner in which the Abbey buildings should be treated, if they are to bear their part in the teaching you wish to instil.

In the first place there must be absolute truth. No attempt to pass off 19th century work for that of the 13th or 14th century must on any account be permitted—not only because it would be false to art, but because it would be false to those higher principles you are endeavouring to inculcate—and no renewing or paring down of any ornamental details should be allowed. The mouldering shields above the gateway are of infinite value as taking us back to the time when they were first placed there, but were they to be “restored” they would be of no more interest than any stone over the door of a semi-detached villa.

As to the parts actually in ruins, all that can be done is to pass them on to succeeding generations precisely as we have

received them. If any part seems likely to fall by all means let it be supported, but do not let the stones it may be necessary to insert for this purpose imitate either the ruins in their present state, or what we may suppose them to have been at any previous period.

We cannot, if we would, prevent the old stones telling of the destruction wrought by our forefathers ; let the new ones tell of the loving reverence paid in our own age to whatever reliques have been left.

Trusting you will consider the kindred sentiments to which I have alluded, and the national interest of the ruins which have come into your possession, a sufficient excuse for my troubling you at this length,

I am, Madam,

Your obedient Servant,

THACKERAY TURNER,

Secretary.

September 30, 1892.

Holyrood Palace, &c.

In reply to a question in the House of Commons as to the alleged neglected condition of Holyrood Palace and Linlithgow Palace, and the castles of Edinburgh, Stirling, Dumbarton, and Blackness, the Secretary of State for War, Mr. Campbell-Bannerman, informed Mr. Alpheus Cleophas Morton he was afraid that if they attempted to restore the buildings it would merely serve to let in the imaginative architect, and the restorations would be worse than the present dilapidations. This reply was very satisfactory to the Committee, and they ventured to congratulate Mr. Campbell-Bannerman on his decision, and to express a hope that he would adhere to it. It is significant that a memorial, urging that Stirling Castle should be "restored," came from the

Society of Antiquarians of Scotland; and the *Builder* of the 6th of May last, in commenting on Mr. Campbell-Bannerman's refusal, observed that "if the interior is really in such a state that removing the more modern excrescences would mean what is generally called 'restoration,' we are inclined to think that Mr. Campbell-Bannerman is in the right, and that it is best to leave well alone now."

Clergy House, Alfriston, Sussex.

Allusion was made to the pre-Reformation Clergy House at Alfriston in the Society's report for 1892. The Society is glad to record that by the strenuous efforts of the vicar a small sum has been raised for the repair of the building, and as soon as a further sum of £50 is paid into the bank the work, which is urgently needed—the house being in a deplorably neglected condition—will be commenced. The Sussex Archaeological Society, at a general meeting, passed a resolution that every effort should be made to secure so interesting an example of 14th century work, in which opinion the Society concurs, and thinks that the report of the architect for the maintenance of the building is built on the right lines. As soon as the necessary funds are forthcoming, steps will be taken to arrange with the bishop of the diocese and the patron of the living to secure the building to the parish for ever as a reading-room and for other parochial purposes. The building is of a character now rarely found in this country, and is an important piece of evidence as to the manner in which the parochial clergy—as distinguished from the monastic orders—lived in

England in the middle ages. Subscriptions will be received by Messrs. Molineux, Old Bank, Lewes, to the credit of the Alfriston Old Clergy House Preservation Fund.

17th Century Monument, Doveridge Church, Derbyshire.

On the south side of the chancel of this church, at the east end, is a fine 17th century monument of some members of the Davenport-Milward family. This monument having become ruinous, a faculty was obtained for its removal. On hearing of this, a member of the Society, Mr. Thomas Wardle, of Leek, undertook the repair of the monument, which was successfully carried out under the superintendence of Mr. C. Lynman, the architect to the archdeaconry, a very able and devoted archæologist, without any addition being made to it, at a cost of £50.

The monument, as will be seen from the photograph, is of an important character, and it is a matter for congratulation that it has been preserved *in situ* instead of being pulled down and the stones relegated to the churchyard, as was intended.

Guildford Castle.

The Town Surveyor having reported to the Corporation that some repairs were required to the keep of the castle consequent upon the action of the weather, certain arches which had become loose and dangerous were, by instruction of the Council, rebuilt in brick and tile work, and the repair was admirably carried out. The new work is per-

fectly clear, its purpose well defined, and its object adequately answered by the erection. The Committee of your Society have no fault whatever to find with this. Unfortunately, however, as is often the case, the work did not end in this way. The entrance archway of a very ancient staircase in the thickness of the wall had been seriously affected by the weather. In the original work in the keep some years ago, this staircase, which had been covered up for generations, was discovered, and since then, as would naturally be expected, the weather has gravely injured its stone work. Instead of judicious and ostensible repair, however, the Surveyor or the Council, or both, are responsible for a brand new entrance archway, which is so careful a facsimile of ancient work and so thoughtfully built as to constitute one of the very worst pieces of imitative work with which the Society is acquainted. From keystone to bottom pier all is new, and yet so well built, so cunningly devised, as at first glance to deceive even the most astute. The Town Council were asked to record on the new work the date 1893 in deeply cut figures. Remonstrance was, however, of no avail, and all that the Society can do is to notify that while the staircase is of original and valuable work, the entrance archway is in form and material, from top to bottom, a piece of modern work.

Hampton-in-Arden, Warwickshire, Pack-horse Bridge.

Some account of this most beautiful and interesting stone bridge over the Blyth occurs in the Annual Report for 1891, when the efforts of the Committee on its behalf seemed to be without effect. It is a very great pleasure to be able to

state that by the persistent efforts of the local members of the Society, the old bridge has been saved. The Warwickshire County Council having disclaimed any ownership or responsibility, the bridge is now under the jurisdiction of the parish of Hampton-in-Arden. One of our local correspondents for Warwickshire has been over and examined the bridge with the Parish Surveyor, and agreed upon certain slight repairs. It is a matter for congratulation that the said surveyor is a great admirer of the old bridge, and will oppose any injury that may threaten it in future.

Old House, Great Queen Street, Lincoln's Inn Fields.

The house now numbered 55 and 56, Great Queen Street, Lincoln's Inn Fields, and divided into two, was formerly one house, and is almost the only remnant of the original 17th century buildings erected in the street, the others having been rebuilt. The house retains most of its essential features unchanged, and is a good specimen of the imitative Italian style, introduced into England by Inigo Jones (if not actually designed by him) in the reign of James I., which superseded the native style of building, of which we have an almost solitary example in the group of houses in Holborn, forming the northern enclosure of Staple Inn. The house is also valuable historically from its associations. It was at one time the residence of Hudson, the portrait painter (or rather portrait contractor), and of his distinguished pupil or hack Reynolds, and at the same time of James Hoole, the translator of Tasso. Worlidge, an artist who enjoyed a certain reputation in the middle of the last

century for his etchings, in what was called the manner of Rembrandt, once occupied the house, as well as Richard Brinsley Sheridan. Mrs. Robinson (George IV.'s Perdita) appears to have lived in the house shortly after her marriage in 1773, the house being identified by the description of it in her memoirs as "a large old-fashioned mansion, the property of the widow of Mr. Worlidge."

It is distressing to have to record that after having escaped modernisation for so long a time, the eastern portion of the house has been permanently disfigured by the brick pilasters, having been recently covered with a coating of cement. The Society was appealed to to avert the injury, but too late, the work having been done. A similar act of folly was perpetrated some years ago to the fine brick gateway to Gray's Inn, out of Holborn, which was covered with cement by the Benchers, the face of the brickwork having been previously hacked to receive the plastering.

The Roman Bath, Strand, London.

It seems incredible, but nevertheless it is really true, that this interesting Roman bath has been practically destroyed.

Those who knew it will remember that by going down a narrow passage on the south side of the Strand, just opposite the chancel of St. Mary-le-Strand Church, and by passing down a flight of steps on the left you entered a lobby, on the right of which was a room containing a bath, called the Marble Bath, built by the Earl of Essex. This bath was lined with marble. On the left of the lobby was a room containing the interesting old Roman bath, which measured roughly 15 feet by 6 feet, and had rounded angles, the

sides being nicely formed of the well known thin Roman bricks or tiles. A correspondent informed the Society that works were going on, and it at once visited the baths, but too late, for it was found that the site of the marble bath had been sold, and that the owner of the Roman bath had taken out the marble lining, and placed it round the Roman bath, besides doing a large amount of botching work in Portland cement. A square foot or so of the Roman work still remains uncovered, but this is now all that is to be seen of the once interesting Roman bath.

St. John the Baptist's Church, Stoke-next-Guildford.

There was but little original work remaining after the restoration of this church some years since. Last year, despite the entreaties of the Society through their local correspondent, the committee removed a splendid lot of old tiles from the roof, and replaced them with Broseley tiles, to the great detriment of the church. This year, however, one of the last pieces of genuine work has been removed. The west door was a square-headed and original chalk door, and above it was an ornate west window of simple design in the tracery. To insert a memorial window, the west frame has been removed and a new stone window inserted of entirely novel floriated design, evolved out of some one's inner consciousness. To carry this window, which is of great weight, a new door was deemed advisable, and a hideous Forest of Dean stone doorway, with absurd ornamentations, has been inserted, and the old one removed and broken up. The matter is made

worse by the fact that not a hint of the new door being needed was given to vestry or parish, nor is the work mentioned in the faculty or the petition.

Salford Priors Church, Warwickshire.

Until the restoration of about 18 years ago, the church of Salford Priors was one of the most interesting in Warwickshire, but now it takes some courage to explore the fine work that it still contains, after the first shock of its ghastly appearance from the village street, the whole of that side having been rebuilt. It did retain, till lately, however, much good work of the 12th and 13th centuries, and a very fine and almost perfect 13th century chancel, with a group of lancets in the east gable, rows of lancets on either side (a feature unique at any rate in that district), and a pair of low-side windows, one under each western-most lancet in the north and south walls.

The organ stood in the chancel at the western end of the north side, and projected enough to show slightly from the nave through the chancel arch. By some this was considered unsightly, and though there was great difference of opinion on the subject, a committee was formed to arrange for a new organ chamber, and the diocesan architect drew up plans for it. He proposed to remove the ancient 14th century window at the east end of the south aisle and replace it with a new arch, take away the 17th century monument on the south wall of the chancel and the 13th century lancet and low-side window under, and re-use them in a new organ

chamber to the east of the south aisle, thereby destroying the antiquity of the only untouched side of the church.

A member of the Society hearing of the scheme, pointed out to the vicar, and some of the Restoration Committee, that the church which was much too large for the congregation, contained an unoccupied space at the east end of the south aisle where the organ might very suitably be placed, without disturbing the ancient fabric. Finding his representations of little avail, he sent a report and plan to the Society, and the Committee made every effort to save the old work. It was eventually decided, however, to carry out the plans of the architect, and one of the most interesting chancels in Warwickshire has been hashed up with new work, and a building already too large, enlarged at the sacrifice of its most curious feature.

A low-side window is rarely anything in itself, frequently being a mere unglazed hole with chamfered edges, generally nearly square, with no beauty of shape or design, that is not possessed by the apertures of many an old stone built cottage or stable. All its interest, almost every claim it has on our consideration, depends on its position in the chancel wall; yet the restorer is satisfied that he has disarmed the criticism of the most ardent student of the past, when he has rebuilt it in the passage to a new organ chamber; recutting half the stones and glazing it with cathedral glass!

One of the commonest causes of the destruction of ancient work is the fashion of adding organ chambers to churches. For these purposes portions of the external walls and roofs are removed, the foundations of the church frequently endangered, and new work introduced without

the least necessity. With regard to organ chambers, an eminent firm of organ builders make the following observations, which cannot be too widely known :—" The modern fashion of removing church organs from a commanding position in a gallery across the west-end of the nave to some cooped-up chamber or aisle near the chancel is most unwise. The undoubted advantage gained by bringing the organist into closer touch with his choir can hardly compensate for the tonal, architectural, and pecuniary loss entailed. By the aid of electricity it is a most simple matter to place the organist in the chancel. The organ at the west end of the nave may remain intact, and, if necessary, a small choir organ for the support of the voices may be provided at the east end."

As regards vestries, all that is required is to screen off a small portion of the church by means of a wood screen or a curtain. To build a vestry as an addition to a village church is an absurdity.

Stokesay Church, Shropshire.

One of our members while sketching the wonderful old manor-house called Stokesay Castle, heard of contemplated restorations and enlargements of the church ; a most interesting edifice and an important feature in a very fine group of ancient buildings, being only divided from the castle by a moat and a few yards of turf. With some difficulty he succeeded in convincing the vicar and churchwardens that a new church in the populous part of the parish would be better than enlarging the ancient church.

The latter is, perhaps (now that so many are filled with modern furniture), chiefly remarkable for its very picturesque and fine 17th century oak fittings. It has also an oak gallery of later date, but very good in character and in good repair. The gallery was about to be taken down on the score of its hiding a large tower arch. Our representative pointed out, however, that having a front chiefly of open balusters, the gallery itself could not hide much, and that if a huge slope of much more modern deal benches, of the rudest and flimsiest construction, which was reared upon it were taken away, the arch could be seen and the gallery retained. As no architect was to be employed, he remained to superintend the carrying out of this suggestion and the opening of the arch. The Committee have since had a gratifying letter from the vicar, who has been studying the Society's reports, and is now a staunch supporter of our views.

St. Andrew's Church, Walberswick, Suffolk.

At one time there was a very large church here, but the south aisle of the nave is the only portion of the church which is used for services, the remainder being a ruin.

The vicar, the Rev. T. H. R. Oakes, has been making praiseworthy efforts for some time past to rescue the ancient tower from being a ruin. It is of great size and fine proportion, but the roof is decayed and the walls falling to pieces for want of pointing, &c. The Society made a survey and report, but it was compelled to inform the vicar that its report was not sufficient for a builder to work from,

and that it was not intended to be so used, and that, therefore, he really must employ an architect.

We are glad to say our advice has been followed, and we feel sure that in the end the vicar will be glad.

The estimate for the work is £437, plus the architect's fees, and there is, we are informed, £281 in hand. It is to be hoped that the remaining sum needed will be forthcoming, but it is clear that it will only be obtained in small sums from outsiders.

FOREIGN WORK.

City Gateway, Monaco.

The following gratifying letter from our honorary member, Mr. Adolphe Guillon, speaks for itself, and shows that the influence of the principles of the Society is making itself felt in unexpected directions:—

*To the Secretary of the Society
for the Protection of Ancient Buildings.*

I have the pleasure to inform you of a small success obtained by our Society, which is as follows:—

I am passing the winter at Monaco, in this ravishing capital of a terrestrial Paradise.

In going up to the old town by a gentle slope which leads up to the palace of the Prince, you pass through two interesting old gateways. One of them, curious and well preserved, with battlements, hinges and traces of the

drawbridge, has retained the date of its building; you read on the lintel of the principal bay,

H. × J. H. S. × G
Die · 10 · Januarii 1533.

At the same time that the eye was attracted by this respectable inscription, it was pained by the flaming bills with which the columns were covered.

I asked myself how I could get these bills removed, for in this country one cannot write to the newspapers.

Having heard much of the Governor-General of the Principality, Baron Farincourt, I wrote to him as a corresponding member of your Society, and as a member of the French society, *L'Ami des Monuments*, to express my regret at seeing these venerable buildings reduced to the humiliating condition of serving as support to vulgar striped bills which dishonoured them, and that in an adorable country, where everything seems made by nature and by man for the pleasure of the eye, where the terraces and the gardens are kept up with marvellous taste, a cleanliness and a care unknown in the Land of the Sun.

The Governor-General has not only acceded to my wishes, and had the bills torn down, but in the most gracious manner thanked me for having brought the matter to his notice.

I think you will be glad to inform your Committee of this good news.—With compliments,

February 20, 1893.

ADOLPHE GUILLON.

*Villa Lauck, 3, rue Antoinette, La Condamine,
Principality of Monaco.*

France.

It is disappointing to find M. Deverin, who is a public officer (*architecte des monuments historiques*) expressing him-

self in the following manner in the *Ami des Monuments* with regard to the restoration of buildings :—

“When preceding ages, by an act of incontestable vandalism, or perhaps only by culpable indifference, have permitted a marvel of art to disappear under irresponsible additions, the interest of which is much inferior to what is hidden, and frequently only interesting on account of the building to which they are attached, the architect ought not to hesitate to strip off from the work of art its late addition, and if in the course of this operation he is compelled to entirely rebuild certain portions of the work, I do not see that he is to blame.”

This doctrine, if pushed to its logical conclusion, would lead to every mediæval building in England, and perhaps on the Continent, being pulled down and rebuilt to suit the taste of the inspecting architect.

On the other hand it is gratifying to have from Baron H. von Geymüller, architect, corresponding member of the Institute of France, such a declaration as the following, which entirely expresses the feeling of the Society :—

“Architectural remains are historical documents of the highest authenticity, which convey to us more faithfully than parchments and written documents what our modern peoples were at different epochs of the past. Therefore, and it cannot be repeated too often, in the best restorations [the italics are in the original] *every ancient fragment which is replaced by a modern copy loses its whole value as an historical document*, even if one contrives to transmit to future ages a portion of the original artistic composition.”

The ancient buildings of Burgundy have for some time

past experienced worse treatment at the hands of man than of time. The municipality of Dijon in the course of last year condemned to destruction the old castle of Louis XI. in spite of the protests of people of taste.

The town of Tonnere, in its turn, is at the present time dishonoured by the proposed restoration of a charming renaissance building, the Hotel d'Uzès, a work of the 16th century, built by Louise de Clermont, Countess of Tonnere, Duchess of Uzès, now the property of the Tonnere Savings Bank. It is proposed to execute certain works which, in the opinion of Mr. Adolphe Guillon, will destroy the character of the building. Amongst other things a design has been prepared for a clock tower on the roof, the placing of vases over the pilasters of the front and sides, and the removal of the columns at the sides of the entrance doorway. A protest has been addressed to the Minister of Fine Arts by the Science Society of Yonne, of which Mr. Guillon is a member, and the Minister has been asked to schedule the building as an historical building, it being at present unclassified.

Italy.

It is gratifying to find the Rome correspondent of the *Times*, a newspaper which does not usually take a favourable view of the work of the Society, declaring in a recent letter with regard to the restorations formerly carried out in Venice, that the municipality "usually has some personal object in the work to be done, and that some disgraceful jobs have been perpetrated, which quite justified all the remonstrances and alarms of the Society for the Protection of

Ancient Buildings, whose intervention, though resented by many Italians who do not take the trouble to look into the question, did, in many cases in my personal knowledge, effect great good by calling the attention of the Government to what was going on."

With regard to particular instances, the correspondent goes on to say : " The first work of freed Italy was the restoration of the Fondaco dei Turchi, perhaps the most disgraceful piece of work ever done in Europe. This palace (it was not a palace, but this is immaterial), the noblest of all the early buildings of its kind in Venice, was restored by the architect of the municipality, Berchet, by complete demolition and reconstruction ; the splendid columns of Eastern provenance, borrowed, as was the Venetian custom, from the various temples and churches which offered themselves to the invaders of the Eastern empire, and worked in, without recutting, were adapted by the restorer by recutting to uniformity, the reliefs, borrowed or original, being also recut, so as to show a new surface throughout, making the palace in effect only a copy of the old one with its most characteristic features left out—a mere whited sepulchre of the art of the 18th century. After such a beginning, no one can wonder at the indignation of Ruskin and Morris. The municipality were so delighted with the result, that they conferred a pension on the architect." The letter concludes : " The new Minister of Public Instruction has the reputation of a reformer, and I am informed that he had begun to recognise the injury being done, by ordering the old Clerk of Works, Vendrasco (a most careful and competent man), to be reinstated at the head of the restorations of the ducal

palace, which step justifies a hope that the other abuses, including those not mentioned by me, may receive attention from him. In no province of the kingdom is the neglect so great, and, excepting Florence, there is nowhere such need for intelligent supervision."



The following is a list of the Buildings which have come before the Society during the past year :—

Aberdeen, St. Mary's Chapel.	Broadway, Worcestershire,
Alfriston, Sussex, Old Parsonage.	The Bell Farm.
Arlington Church, Sussex.	Bubwith Church, Yorks.
Ashbury Church, Berks.	Buckland Church, Berks.
Ashmansworth Church, Hampshire.	Bunwell Church, Norfolk.
Aughton Church, Lancashire.	Bury St. Edmunds, Suffolk,
Aveley Church, Essex, Brass in.	St. Mary's Church.
Bampton Church, Devonshire.	Canterbury, Ancient Paintings, Ch. of St. Nicholas.
Barford St. Michael Church, Oxon.	Castle Eaton, Wilts, Bridge and Church.
Barnardiston Church, Suffolk,	Cawston Church, Norfolk.
Barningham, Northwood Church, Norfolk.	Cefn-llys Ch., Radnorshire.
Bishop's Cleeve Church, Gloucestershire.	Charminster Church, Dorset.
Boscombe Church, Wilts.	Chiddingstone Church, Kent.
Braybrooke Ch., Northants.	Chingford Old Ch., Essex.
Bristol Cathedral, Gloucestershire.	Chippenham Church, Cambridgeshire.
Brixton Church, Devon.	Chisledon Church, Wilts.
Broadway, Worcestershire,	Clavering Church, Essex.
The Abbot's House.	Cold Ashton Church, Gloucestershire.
	Colston Bassett Church, Notts.
	Colyton Church, Devonshire.
	Coveney Church, Norfolk.

- Coventry, St. Mary's Hall, Fowey, Cornwall, Old Build-
Warwickshire. ings at.
Crophorne Church, Worces- Fulbrook Ch., Oxfordshire.
tershire. Fyfield Church, Essex.
Davenport- Milward Monu- Gaddesby Ch., Leicestershire.
ment. Gateshead, Holy Trinity
Deerhurst Church, Gloucestershire. Church, Durham.
Dillwyn Ch., Herefordshire. Gloucester Cathedral.
Disserth Ch., Radnorshire. Gloucester, Old Gateway,
Donhead Church Tower, College Green.
Wilts. Gloucester, Priory of Llan-
Dormston Church, Worces- thony Secunda.
tershire. Gloucester, St. Nicholas' Ch.
Doveridge Ch., Derbyshire. Godalming Town Hall,
Dowlais Ch., Glamorganshire Surrey.
Drax Church, Yorks. Goodmanham Church, Yorks.
Dunsfold Church, Surrey. Goodrich Castle, Hereford-
East Clandon Ch., Surrey. shire.
East Knoyle Church, Wilts. Great Baddow Ch., Essex.
East Langdon Ch., Surrey. Great Hampden Ch., Bucks.
East Ruston Church, Norfolk. Great Witchingham Church,
Eaton Bray Church, Beds. Norfolk.
Ely Cathedral, Cambs. Guildford Castle, Surrey.
Emborne Church, Berkshire. Hampton Court Palace,
Enford Church Wilts. Middlesex.
Ewenney Priory Church, Hampton-in-Arden, Pack-
Glamorganshire. horse Bridge, Warwickshire
Eynsham Ch., Oxfordshire. Harrow-on-the-Hill Church.
Fairford Ch., Gloucestershire. Haslingfield Church, Cam-
bridgeshire.

- Hedingham Castle, Essex.
 Hendon Parish Church, Middlesex.
 Hereford, All Saints' Church.
 Hereford, Price's Hospital.
 Hill Croome Church, Worcestershire.
 Himbleton Church, Worcestershire.
 Holme-next-the-Sea Church, Norfolk.
 Hornton Church, Oxon.
 Hubberholme, Skipton, Yorks, Old House.
 Huddington Church, Worcestershire.
 Hurley, Berks, Lady Place.
 Ibberton Church, Dorset.
 Ibstock Ch., Leicestershire.
 India, Monuments of
 Ingham Church, Norfolk.
 Inglesham Church, Wiltshire.
 Kelvedon Church, Essex.
 Kidderminster, St. Mary's Church, Worcestershire.
 King's Norton Grammar School, Worcestershire.
 Kirkstall Abbey, Yorks.
 Knaith Church, Lincolnshire.
 Lanteglos Church, Cornwall.
 Ledbury, Herefordshire, The Clerks' House.
 Leicester, Bradgate Park Ruins.
 Leicester, Old House in The Newarke.
 Leicester, St. Nicholas' Church.
 Lichfield Cathedral, Staffs.
 Lincoln Cathedral.
 Linlithgow Palace, N.B.
 Llandrindod Church, Radnorshire.
 Llansaintffraid - in - Elwell Church, Radnorshire.
 Llanthony Church, Monmouthshire.
 Llantrisant Church, Glamorganshire.
 Llanwarne Old Church, Herefordshire.
 Lockington Church, Yorks.
 London, St. Mary Abchurch, Abchurch Lane, E.C.
 London, All Hallows-the-Great and Less Church.
 London, All Hallows' Barking Church.
 London, Barnard's Inn.
 London, Christ's Hospital.

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| London, Gray's Inn Chapel. | Milton - next - Gravesend |
| London, House, Great Queen | Church, Kent. |
| Street, W.C. | Monaco, Gateway at. |
| London, St. Martin's-in-the- | Much Wenlock Church, |
| Fields Church. | Shropshire. |
| London, Panyer Abbey, | Netherton Church, Worces- |
| Tablet. | tershire. |
| London, Rolls Chapel, | Newark - on - Trent Town |
| Chancery Lane. | Hall, Nottinghamshire. |
| London, Roman Bath, | New Buckenham Church, |
| Strand. | Norfolk. |
| London, Westminster Abbey, | Newcastle-under-Lyme, St. |
| London, Westminster, | Giles's Ch. Tower, Staffs. |
| Emanuel Hospital. | Newport Ch., Shropshire. |
| Longborough Church, | Newton Arlosh Church, |
| Gloucestershire. | Cumberland. |
| Long Clawson Church, | Northboro' Church, North- |
| Leicestershire. | ampton. |
| Lourdes, Old Parish Church. | North Mimms, Herts, House |
| Ludlow, Salop, Barnaby | at |
| House. | North Walsham Old Cross, |
| Ludlow, Salop, Butter Cross. | Norfolk. |
| Lydbury North Church, | Norwich, Bishop Hall's |
| Salop. | Palace, Norfolk. |
| Lysworney Church, Glamor- | Norwich Cathedral. Norfolk. |
| ganshire. | Old Soar Manor House, |
| Market Deeping Church, | Kent. |
| Lincolnshire. | Onibury Church, Shropshire. |
| Michaelchurch Church, | Orford Church, Suffolk. |
| Herefordshire. | Orping'on, Kent, Cottage at. |

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| Otford, Kent, Archbishop's House. | St. Keverne Ch., Cornwall. |
| Oundle Church, Northants. | Salford Prior's Church, Warwickshire. |
| Oxford, St. Mary's Church Tower. | Salisbury, The Joiner's Hall, Wilts. |
| Padbury Church, Bucks. | Sandwich, Kent, St. Peter's Church. |
| Paris, The Sorbonne. | Sefton Church, Lancashire. |
| Patricio Church. | Shelton Church, Norfolk. |
| Peterborough, Boroughby Tithe Barn, Northants. | Sheriff Hutton Castle, Yorkshire. |
| Plaxtol Church, Kent. | Shillingstone, Dorset, Remains of Cross |
| Rainham Church, Essex. | Shingham Church, Norfolk. |
| Randwick Church, Stroud, Gloucestershire. | Shobdon, Herefordshire, Old Font. |
| Richards Castle Old Church, Salop. | Shrewsbury, Holy Cross Ch. |
| Rochester Cathedral, Kent. | Southpool Church Screens, Dorset. |
| Rochester City Walls, Kent. | Southwold Church Tower, Suffolk. |
| Rockland Church, Norfolk. | Stamford, St. Mary's Church, Lincolnshire. |
| Rothwell Church, Northants. | Stirling Castle, N.B. |
| Rothwell Market House, Northants. | Stokenchurch Ch., Oxford. |
| Rugeley Old Church, Staffordshire. | Stoke Prior Church, Herefordshire. |
| St. Albans, Herts, St. Peter's Church. | Stroud, St. Lawrence Church, Gloucestershire. |
| St. Albans, Herts, Old Houses. | Strumpshaw Church, Norfolk. |
| St. Donat's Ch., Glamorganshire. | |

Studham Church, Beds.	Walpole, St. Peter's Church, Norfolk.
Sutton Courtney Ch., Berks.	Warwick Parish Church, Warwickshire.
Tadmarton Church, Oxon.	West Malling Abbey, Kent.
Tarrant Hinton Church, Dorset.	West Walton Church, Norfolk.
Tattershall Church, Lincoln- shire	Whalley Church, Lancs.
Taynton Church, Gloucester.	Wickhamford Church, Wor- cestershire.
Temple Guiting Ch., Glouces- tershire—Stained Glass.	Widford Church, Oxon.
Toddington Church, Bed- fordshire.	Willoughby - on - the - Wolds Church, Notts.
Tonbridge Bay Hall, Kent.	Wimbledon Common, Surrey, Old Windmill.
Tonbridge Town Hall, Kent.	Winchester Cathedral, Hants.
Trelleck Church, Monmouth- shire.	Winchester, Wykeham's Chapel, Hants.
Upton - on - Severn Old Church, Worcestershire.	Winchilsea Church, Sussex.
Wakefield, Yorks, Old Grammar School.	Worksop Abbey Gateway, Notts.
Walberswick Church, Suffolk.	Yarpole Bell Tower, Here- fordshire.
Walden, Welwyn, Herts, St. Paul's Church.	York, Holy Trinity, Good- ramgate.
Walmer Church, Kent.	

The sixteenth Annual Meeting of the Society was held in the Old Hall of Barnard's Inn, on Tuesday, July 18, 1893.

The chair was taken, in the absence through indisposition of Mr. W. B. Richmond, A.R.A., by Mr. William Morris.

The Chairman moved that the Report be taken as read, and adopted.

Mr. John Richmond seconded the motion, which was carried unanimously.

The Rev. J. Charles Cox, LL.D., after a few prefatory remarks expressing gratification that the funds for the Restoration of Lichfield Cathedral came in very slowly, and that the Society's action with regard to Sheriff-Hutton Castle had been entirely successful, read a paper entitled—

"The Use and Abuse of Westminster Abbey as a National Mausoleum."

The national claims to burial within Westminster Abbey, or at least to the erection of a cenotaph or tablet against her walls, have, during the last few years, been urged in ever increasing force with regard to not a few of England's departed citizens. And yet the time has already come when it is an impossibility to satisfy the craving for memorials of those worthy of national distinction at Westminster, without either ejecting others that have found a lodgment, or finding room for them in some monumental annexe or excrescence to be attached to the ancient fabric.

This question cannot fail ere long to come before Parliament for settlement, and it is therefore right to endeavour to aid in the formulating of a sound and intelligent opinion upon a matter which has given rise to no little misapprehension. The late Government are to be much commended for the inquiry that they promoted some three years ago with regard to the Abbey, the results of which were valuable, though far too little known.

On April 26, 1890, a Royal Commission was nominated by the Crown, (1) "to inquire into the present state of the Abbey of Westminster, as regards the facilities which it offers for providing for the interment, and otherwise preserving the memory of the most illustrious of our subjects, in the manner which has been customary for centuries; and (2) to hear evidence and to consider plans for providing at the Abbey, or elsewhere, an additional place for memorials, should such a provision appear necessary." The members nominated to serve on the Commission were a fairly strong and representative body. They comprised Right Hon. D. R. Plunket, M.P., First Commissioner of Works, Sir Henry Layard, C.B., Sir Frederick Leighton, P.R.A., the Dean of Westminster, Mr. Jennings, M.P., and Mr. Alfred Waterhouse, President of the Institute of Architects. It might have been better if Sir John Evans, K.C.B., then President of the Society of Antiquaries, had been added to their number, but he was called before the Commission as a witness, and Lord Dillon, Secretary of the Society of Antiquaries, acted as Secretary to the Commissioners. After holding eight meetings, and examining fourteen witnesses, the Commissioners made an *ad interim* report, dated July, 1890, consisting of the evidence received, together with a series of valuable plans and drawings, and a few fragmentary details thrown together in an appendix. The Commissioners met again three times during 1891, but decided to hear no further evidence, and issued their final report in July, 1891.

To this Commission, Englishmen have, in many respects, good reason to be grateful. The first report, with its

minutes of evidence and variety of appendices and plans, is of exceptional value for historic and antiquarian purposes. The statements and examination of Dean Bradley, together with facts elucidated by some others of the witnesses, have done more to give a true epitome of the history of the Collegiate Church of St. Peter in Westminster, and of the gradual development of that sentiment which at last turned the Abbey into a national shrine for some of the greatest of her sons, than all that has previously been written, whether by the graceful pen of Dean Stanley or in the more accurate chronicles of drier annalists. The final report sums up in eloquent language (which is a credit to Dean Bradley, the original draftsman, and to the polishing criticism of the Commissioners) the result of their investigations.

No true estimate can be formed of the desirability or justice of the nation taking any share in the supplying the want of monumental or burial space in the great Abbey, unless the precedents for its national use, with the accompanying share of national control, have been previously sifted. The Commission was, therefore, wise in first satisfying itself as to the history of the building, and as to the precedents both for interments and for monuments within its precincts.

Originally built as a Royal chapel, in immediate connection with the Royal palace, by "the last of English kings who reigned as heirs male of the race of Alfred," Westminster Abbey (to give it its usual colloquial title) had from the first a twofold function to fulfil, namely, that of a Royal chapel on a magnificent scale, and of the great church of a

great monastery. The first great church on this site, together with the pertaining conventual buildings, was erected by Edward the Confessor on a grander scale than anything heretofore attempted in England. The work was not only colossal, but harmonious in its proportions and costly in its details, the old chroniclers telling us that the Abbey was built "in such sumptuous manner that it was in those daies the Paterne of all other stately buildings." One of the chief objects of the Confessor in erecting this imposing fabric was to provide a comely sepulchre for his own remains, and here he was buried with all pomp and solemnity "in his own church of Westminster" near the altar, on the morrow of the Epiphany, 1066. Eight years later, Editha, the Confessor's widow, was buried by her husband's side. William the Conqueror, anxious to identify himself so far as possible in his usurpation with the extinct lineage, paid much homage to the memory of his childless predecessor, and was crowned in the Abbey on Christmas Day, 1066, close to Edward's grave. On the selfsame spot every king or queen who has reigned over England from that day to this has received the crown from the representative of the Church.

William the Conqueror and the sovereigns who immediately succeeded him were, however, buried elsewhere, from a variety of causes; but Maud, Queen of Henry I., who was herself of Alfred's lineage, was interred near to the royal founder. The fame of the abbey, which for some centuries grew greater in each successive generation, was chiefly the result of the devotion of the English to the memory of the pious Edward. The legends and traditions

accepted by the faithful, of which William of Malmesbury records not few, brought about the king's canonisation in 1163. From that period down to the Synod of Oxford, in 1220, when the name of St. George was substituted, St. Edward the Confessor was accepted as the patron saint of England. Henry III., on his accession in 1216, determined to do still further honour to the popular sentiment; he pulled down most of the original structure, and erected a beautiful shrine for the body of the saint in a chapel at the extreme east of the new church. At the end of his long reign, the body of Henry III. was buried on the north side of the shrine of the Confessor. In this chapel, beside the royal founder, were also laid to rest in an inner ring around the shrine, Edward I. and Queen Eleanor, Edward III. and Queen Philippa; Richard II. and Queen Anne of Bohemia; and, lastly, Henry V. The Lady-chapel was demolished in the reign of Henry VII., when the elaborately magnificent Tudor building now standing took its place.

But two centuries earlier than the days of Henry VII., a heaven other than that of royalty, and peculiarly associated with the constitutional growth of England, had begun to work within the abbey itself. At no time were its walls the special preserve of Royal remains to the exclusion of all other mortal clay. The abbots of the monastery, in all probability from the earliest date, and certainly from the time of abbot Barking in 1246, were buried, with but rare exceptions, within the church, and usually with much pomp. There is good reason, too, for believing, though this is not mentioned in the report or evidence, that various canons

in pre-Reformation days were buried in the nave aisles, and had their unobtrusive mural tombs or effigies after the fashion of some of those still remaining in the cathedral church of Lichfield. A far more interesting fact, however, remains to be noted, and one that is historically pertinent to the question of some degree of Parliamentary control over the abbey. In 1282, when the two Houses of Parliament were separated, the Peers assembled in the Painted Chamber of the palace, but the Commons met, for the first time for distinct deliberative and legislative functions, within the precincts of the abbey, and thus they continued to meet, at one time in the refectory and at another time in the chapter house, for several of the most exciting centuries of England's history. It was probably through this close connection of England's Commons with the abbey that the first commoner of the realm, William Russell, who was Speaker of the House of Commons in the reigns of Edward II. and Edward III., was buried in St. Michael's chapel, at the east end of the north transept. In the reign of Richard II., John Waltham, Bishop of Salisbury, a confidential minister of the king, was actually buried in the Confessor's chapel, whilst other royal friends and advisers, including Robert de Waldeby, Archbishop of York, were buried in different parts of the abbey church during the same reign. Henry V. buried his standard-bearer, Lewis Robsart in St. Paul's chapel, and his friend, Richard Courtenay, Bishop of Norwich, in the chapel of the Confessor. This example was more largely followed by Edward IV. and Henry VII., to whose favour it is supposed that burials within the abbey of such men as

Humphrey Bouchier, who fell at Barnet, and Sir Giles Daubeney, governor of Calais, were due.

The year 1400 was honourably distinguished by the burial of Chaucer, the father of English poetry, on that site which has now for long been known to all English-speaking people as "Poets' Corner." But it would appear that this interment was not in any way due to a spirit of recognition of his worth as a poet, but rather to the more prosaic facts that he was Clerk of the Royal Works, that he was a resident close to the abbey, and that he was through his wife Phillippa connected with the Lancastrian line. It was not until 1556 that the monument in honour of Chaucer was erected.

The Benedictine monastery of Westminster, with all its rare privileges, was dissolved in 1540, restored in 1556, and again dissolved; the present constitution of the abbey church as a royal peculiar, under its existing title of "The Collegiate Church of Saint Peter," being established by Queen Elizabeth's grant of 1560.

The Reformation brought about a great change. In Elizabeth's reign the number of intramural burials at the abbey enormously increased. The numerous chapels round the east end of the great church were no longer permitted to be used for the saying of Mass, and they speedily became utilised as the receptacles of tombs and monuments, the greater part of which commemorated people of no special mark. The few piously disposed effigies of royalty, ecclesiastics, and others that had surrounded the shrine of the Confessor, with hands meetly uplifted in humble prayer, were now dwarfed, and almost crowded out, by great

obtrusive figures lying on the side, kneeling, sitting, standing, or otherwise posed, according to the then Philistine conceptions of what was appropriate to the house of God and to the memory of the departed. No less than four cumbrous monuments of great ladies of the Court, one of whom, at least, was of most questionable morality, were actually erected on the very sites of the altars of the chapels wherein they were severally entombed. Any degree of connection with royalty, either by blood or affinity, or any special service rendered by courtiers, statesmen, soldiers, or lawyers to the throne, seemed, throughout this reign and up to the Rebellion, to constitute a claim to an interment in the abbey. But, at the same time, other claims to such an honour were beginning to be recognised. Spenser, who died in 1589, was the first poet buried in the Abbey expressly as a tribute to his literary fame; whilst the like honours were, in 1616, paid to the dramatist Beaumont.

It was reserved, however, for the Commonwealth period more fully to bring out the idea of the connection of the abbey with the greatness of the nation. When Admiral Blake, returning from the latest of his victories over the Spaniards, died at the entrance of Plymouth Sound, his body was, by Cromwell's express commands, brought up to London and buried, with all possible solemnity, at the public charge, "in Henry the Seventh's Chapel, among the monuments of kings, in order," as Clarendon says, "to encourage his officers to venture their lives." Ireton's body was brought back from Ireland to be interred in the same chapel, and many others whom the Commonwealth delighted to honour, such as Bradshaw, were buried in various parts

of the abbey. At the Restoration, by a not unnatural, but pitiable policy, all these bodies were flung out as "unwarrantably buried." That their places should be taken by the remains of the chiefs of the Restoration—such as Monk, Duke of Albemarle, and Montague, Earl of Sandwich—was in accordance with the fitness of things; but, when we find that two of the natural children of the lustful Charles II. were actually buried in the grave whence Cromwell's remains had been ejected, the irony of human honour rendered to the dead has reached the very bathos of an odious vulgarity.

From this date onward Dean Stanley's "Memorials of Westminster Abbey" tell with fascinating interest the story of the successive interments, and of the groups into which they fall, and how the various parts of the Abbey, other than the more sacred eastern end, became invaded by the waves of marble. In the latter half of the last century remonstrances began to grow as to the multitude of monuments and interments, with the result that the pressure of public opinion brought about a steady diminution in the number. "In the ten years of 1681-1690," says the report, "there were 100 burials within the abbey, in addition to 125 in the precincts. A hundred years later, in the corresponding decennial period of 1781-1790, there were but thirty-one, and during the last seventy years they have hardly exceeded an average of one in each year." During the time of Dean Stanley, 1863-1881, there were twenty-one burials within the abbey, and five in the precincts. Since the present Dean of Westminster has held the office there have only been eight interments. Of these eight two were members of the noble house of Percy, who have

successfully maintained a claim to a vault under the chapel of St. Nicholas ; the remaining six who obtained interment on supposed national grounds were Mr. G. E. Street, Mr. Charles Darwin, Mr. William Spottiswoode, Archbishop Trench, Mr. Robert Browning, and Lord Tennyson.

With regard to the amount of space still left within the abbey itself, the Commissioners made searching inquiry from Mr. Wright, the clerk of the works, and from Mr. Poole, who was formerly master-mason, with the result that the number of future burials, if it seemed desirable to make use of every spot that could possibly be available for such a purpose, might be ninety, or, at the outside, ninety-five. At the more carefully ordered rate of recent interments, this looks as if no pressing question need arise for another century, and that the evolving of a method by which due honour should be done to the great children of the nation after their decease might well, without any cowardly dilatoriness, be left to at all events the next generation. But no one, we suppose, would be satisfied with the simple fact that the human remains of some great man or woman were sealed up in leaden and wooden boxes beneath the pavement of the abbey church, unless the fact could be proclaimed in monumental letters or sculpture on the surface. Here arises the immediate difficulty ; although the unoccupied space in the soil of the abbey is fairly considerable, the spaces on the walls or against the pillars or on the floor level are now so crowded that practically no single statue or real monument could find room, and even for the smallest medallion portrait any place that is fairly visible can hardly be assigned.

To meet this pressing difficulty and supposed national need, a variety of plans have been propounded, most of which were duly laid before the Commissioners. It is pleasant to record that by far the worst of these plans was, after consideration, unanimously condemned. It was actually proposed to make room for the exigencies of the claims of modern monuments, by a process of re-arrangement, curtailment, and "discriminating ejection" of old monuments which either offend against modern canons of taste, or because those whose memories they recall may now be deemed to be unworthy of such an honour. To do this would be but a repetition, in a different degree, of that taste and sentiment which turned out Blake and Cromwell to make room for the results of the illicit passions of a crowned debauchee. Yet there was a very real danger, when the Commission was nominated, of some system of drilling monuments into line and trimming off excrescences, as well as of discarding entirely a few that were judged "hideous" or erected to "nobodies," being carried into execution. Mr. Pearson, R.A., the architect of the abbey, actually pleaded for at least "some partial re-arrangement" of the monuments, and the chairman (Mr. Plunket) showed by some of his questions that his original bias was in this direction. The two witnesses who did the most to keep the Commissioners straight upon this point were the Archbishop of Canterbury and Sir John Evans, K.C.B. The chairman plied Archbishop Benson very cleverly to get admissions in favour of what is euphemistically termed "re-arrangement," but he signally failed. The Archbishop held that the different styles of the monuments had a great

result in drawing out the beauty of the older architecture, that the whole effect was very picturesque, that if you began to move you would not know where to stop, and that there have been people in the past about whom great feelings of affection and reverence have been entertained who were not illustrious by any great exploits. When examined by Sir Frederick Leighton as to a particular monument that the President of the Academy termed "hideous," his Grace answered with much spirit, "I have not the slightest objection to the great variety. One 'hideous' monument has gone away from the abbey, a monument which we all regarded as hideous, but the persons who put the monument there, the best critics and architects of the time, they did not think it hideous, and a time may come when their view will come back. I do not think the historical sentiment should be interfered with because there is in a small part of such a vast building a 'hideous' monument." Equally good in its way, though perhaps not carrying quite so much weight as the more detailed utterances of the Archbishop, was the evidence of Sir John Evans. One question and answer that passed between Mr. Plunket and the witness are well worth extracting from the evidence. Said the chairman: "Take the case that it is desired to set up an excellent monument to some very distinguished personage; that it is conceded that one of the existing monuments is not a good one, and does not commemorate anyone very distinguished, and the proposal being to substitute the new and good monument for the old and uninteresting one, would not the result of setting it up be to hide the scars?" "My feeling," replied Sir John Evans, "with

regard to monuments is this: they were erected to commemorate a certain person, and being where they are they should be left, on the principle 'J'y suis, j'y reste.' No one can tell what interest may attach, or may have attached, to a man whom at the present time we regard as of no particular importance." Mr. Jennings, M.P., wanted to know what Sir John Evans would do with the monument of John Smith, a commissioner of Excise, who died in 1818, and received the very proper reply, "I can only say that if I were a descendant of John Smith I should have a strong objection to his monument being removed." As the minutes of the evidence are closely studied, it is not too much to say that two or three of the Commissioners were at the outset strongly imbued with the notion of a re-marshalling and weeding of the monuments, but that their views moderated when they found the strenuous opposition that they met with from the gifted head of the English Church, and from him who by talents and position is at the head of English antiquaries.

Whilst grateful to the Commission for their eventual utterance against the rearrangement scheme, it is rather unfortunate that the process of education was not carried sufficiently far, so as to make them condemn previous curtailments and shiftings of monuments of recent and comparatively recent date, which have in reality been disastrous blunders; for if these removals were right in principle and taste, there is no reason why the scheme should not be extended. It comes out in the evidence and appendices that a far greater variety of monuments than the public were aware of have been altered, abridged, or

moved during the past thirty or forty years—some even within the last few years. It may be further reckoned with safety that a good many others not named have also been removed or recklessly treated. There is a significant admission in questions and answers 263, 264, when the Clerk of the Works was under examination by the chairman :—

“ I suppose there are a good many remains of monuments altered or removed in the triforium ? ” “ Yes, sir, we have some remains.”—“ I mean some remains of monuments ? ” “ Yes, sir.”

This was led up to by an admission of the witness that when relatives of Admiral Storr complained of his monument being missing, some parts of it were found in the triforium, and some parts could not be found at all ! This reminds the writer of this paper of the occasion of the funeral of Lord Palmerston in 1865. Through the courtesy of Dean Stanley, he obtained a ticket for the triforium over- looking the north transept. There were several gentlemen there, and during the tedium of waiting rows of seats were constructed by the ticket holders for their own convenience in the openings of the triforium, the component parts of which were entirely monumental fragments ! One of the party copied various portions of inscriptions, including one of the end of the reign of Elizabeth. It is much to be hoped that, although not formally condemned, one good result of this investigation, and of the light of public opinion, will be to make all further monumental tinkering within the abbey an impossibility.

Another scheme that was elaborately argued out in *The Nineteenth Century* of 1890, advocating the use of the

cloister for memorials, is rightly and somewhat contemptuously dismissed in a brief sentence. There is practically no available space, and the cloister walls are already too narrow for the convenience of entering worshippers. Another foolish scheme for roofing over with glass the open garth of the cloister for burial and for monuments, making a kind of sepulchral conservatory or chastened Westminster Aquarium, does not seem even to have reached the Commission in any form.

When the Commission turned their attention to the various suggestions that have been made at different times, and by different persons, of more or less competence in the architectural world, for providing at the Abbey an additional place for memorials, they found that some of these overlapped each other, and they grouped them for the purpose of discussion into four heads:—

(1) The addition of a building on the north side of the nave.

(2) The adaptation of the existing Chapter House.

(3) The acquisition of a site, and the erection thereon of a cloister or chapel to the east and south of "Poets' Corner."

(4) The utilisation of a vacant space adjoining and communicating with the south side of the Great Cloister.

The first of these is the favourite scheme of the abbey architect, Mr. Pearson, R.A., and is far the worst. It would irretrievably spoil the only side of the abbey from which the design of the great church can be seen and appreciated, it would necessitate the knocking of holes in the north wall of the abbey church, and it would obtrude

on the churchyard of St. Margaret's. The serious drawbacks to this scheme are so obvious, that it is not surprising to find it speedily passed over.

The adaptation of the Chapter House for monumental purposes by utilising its present space and surrounding it with a wreath of chapels, though ingeniously pleaded for by the late Mr. E. J. Tarver, F.S.A., and with certain modifications by Messrs. Seddon and Harvey, would, in the opinion of the report, disturb the associations and distort the proportions of that most interesting fabric, an opinion which will be heartily appreciated by all who love architectural propriety and historic continuity.

The securing a site and the erection of a cloister or chapel to the east and south of "Poets' Corner" deservedly receives careful attention. The removal of the houses in "Poets' Corner" and Old Palace Yard, in addition to the first four houses of Abingdon-street, is un-animously approved of by the Commissioners, as it would reveal the structural beauties of the abbey church and appendages in a way that they have not been seen for centuries, and would materially lessen the risk of fire. With regard to a large monumental chapel on this site, communicating with the abbey itself, plans were submitted by both Mr. Pearson and Mr. Somers Clarke, F.S.A. The scheme of Mr. Clarke seems for many reasons, which it would be tedious to name unless they could be illustrated by plans, decidedly superior to that of Mr. Pearson, who has only reluctantly come into the idea of utilising this site, and therefore does not approach its possible execution with any fervour; whereas it is the idea that Mr. Somers

Clarke has long held, and with which he indoctrinated Mr. Shaw Lefevre.

The last scheme is that of utilising the old Refectory site, which communicates with the south side of the Great Cloister, and on it erecting in the form of a parallelogram an annexe or monumental chapel. The objections to it are that it is altogether separated from the great church, that it would interfere with and uproot a variety of interesting remains, and that from its shape it could hardly fail to assume a museum or exhibition character. Nor is Mr. Pearson's design for this chapel at all suitable for its purpose in the scale of its proportions. The supporting pillars would be ludicrously thin when thrown into contrast and relief by any massive or adjacent monuments.

The Commissioners were equally divided in opinion on the question of what site to recommend for a monumental annexe. Mr. Plunket, Mr. Jennings, and Mr. Waterhouse favoured the old Refectory site, whilst Sir H. Layard, Sir F. Leighton, and Dean Bradley preferred the site at the south-east of the abbey. But though numerically equal, the last three names undoubtedly carry the greatest weight, a subject which it would be invidious to attempt to argue in detail.

But is there any necessity for moving at all in the matter? If these reports are carefully studied by those competent to form an opinion, there is much reason to hope that Sir John Evans' remark with regard to the monuments, "*J'y suis, j'y reste,*" may be transferred to the abbey itself. It has played its part in the past eight centuries of English religious and national history—are we called upon to do

more than preserve it and hand it on to succeeding generations? It is the noblest fabric in any part of English-speaking Christendom. As the report so eloquently says: "The majestic pile which rises in the busy centre of the great city is, indeed, well suited for its solemn office. The harmonious proportions of its beautiful interior, the dark shadows of its lofty nave, the dim light of its long-drawn aisles, fill the mind with feelings of reverence and awe, and time, while it has flung around the building the mysterious charm of age, has also dowered it with memories which cover the whole history of the Anglo-Saxon race." All this is very true, as well as beautifully expressed, but the notion of Westminster Abbey having been a true *Campo Santo* for the nation's greatness, either in the past or the present, is a delusion which, though it has attained rather a fast hold on the national conscience, ought to be materially dispelled by the authoritative evidence now produced. If the abbey and its precincts have been used for the interment and monumental glorification of those whom the nation has delighted to honour, they have also been used, and with equal appropriateness, for canons, minor canons, organ blowers, almsmen, college watchmen, gardeners, and bricklayers, as well as for not a few general residents in the immediate vicinity. There has been no attempt at reservation, even within the very fabric itself, for the remains of the nation's greatness, until comparatively modern times, and then what a failure it has proved! No sooner did the clergy connected with this fabric realise the fame that began to accrue to having a monument in the abbey, than they were accused, and probably with some

truth, of working this to their own advantage. Allusion is made in his evidence by Dean Bradley to Oliver Goldsmith's satire on the abbey monuments in "The Letters from a Citizen of the World," but the quotation is not given, and is generally forgotten, so that it may as well be here reproduced :—

"I have not yet been in a place called Westminster Abbey, but soon intend to visit it. There, I am told, I shall see justice done to deceased merit ; none, I am told, are permitted to be buried there but such as have adorned as well as improved mankind. There no intruders, by the influence of friends or fortune, presume to mix their unhallowed ashes with philosophers, heroes, and poets. Nothing but true merit has a place in that awful sanctuary. The guardianship of the tombs is committed to several reverend priests, who are never guilty, for a superior reward, of taking down the names of good men to make room for others of equivocal character, nor even profane the sacred walls with pageants that posterity cannot know, or shall blush to own. I always was of opinion that sepulchral honours of this kind should be considered as a national concern, and not trusted to the care of the priests of any country, how respectable soever ; but from the conduct of the reverend personages, whose disinterested patriotism I shall shortly be able to discover, I am taught to retract my former sentiments."

The authority even in modern times over the interments in the abbey seems altogether vague and uncertain. It is not right to leave these matters, if it is to be a true *Campo Santo*, to a single official of the Established Church, even

though he be so distinguished and courteous as recent Deans of the abbey have proved themselves to be in the sight of the nation, and even though a shadowy kind of control over the Dean appears to be exercised by the Sovereign, the Prime Minister, or the House of Commons. Dean Stanley, with all his tact and sweetness, was on the very verge of making the indescribable blunder of giving abbey sepulture to the ill-fated Prince Imperial. The great majority of our greatest men have no connection with the abbey ; it is merely a national superstition to believe it. It is only a few, taken almost at haphazard, that attain to the honour. If any Englishman of culture was to be called upon to write down the six names since 1881 of England's death roll most worthy of entombment at the abbey, would he select Messrs. Street, Darwin, Spottiswoode, Browning, Archbishop Trench, and Lord Tennyson? Three might find their way into such a list, but assuredly not the remainder.

Or take another proof of this contention, that the Abbey interments do not represent the heroes of the nation to anything like the extent that is usually imagined. There is no handbook in such general popular use among the average Englishman of some degree of knowledge as *Whitaker's Almanack*. Let anyone go through the calendar of this *Almanack*, ticking off the names of Englishmen sufficiently distinguished to be there entered under their birth or death days, and he will find what an insignificant minority have any connection with the abbey, and that at all events not a few of the excluded names shine with greater lustre than those who found admittance. A recent

volume of *Whitaker* yields this result—seventy names enumerated, six of whom were buried in the abbey, whilst to six others monuments or busts were erected, although buried elsewhere.

To not a few thoughtful men there seems no necessity for any great national mausoleum or special building for the accumulation of cenotaphs. There is abundance of room within the precincts of Westminster Palace (the Houses of Parliament) for the statues or other memorials of the leading statesmen or patriots of many a coming generation. The memories of great painters and sculptors can readily be kept green within the walls of the central block of Burlington House; whilst the rooms on the right hand and the left of that quadrangle could easily fulfil the same office for leading scientists and antiquaries. Naturalists, physicians, geologists, and a host of other specialists have now all their public buildings or rooms of more or less spaciousness, and amply competent to afford space for the tablet, the portrait, the bust, or the occasional statue. Warriors by land and sea have the War Office and the Admiralty, to say nothing of their militant clubs, whilst for them and other heroic beings the open spaces that are so happily multiplying in the Metropolis will be long available. For men of letters there may be no building or buildings peculiarly appropriate, but all true citizens of that noble republic desire no other memory than that which their writings can afford; if they are worthy of immortality they will live on in the hearts of men, and need no brass nor marble.

There is, too, another point that is worthy of at all events

a moment's consideration with regard to any general national mausoleum, and particularly as to Westminster Abbey. Burial in the great abbey for the great ones of the earth has carried with it a premium on sacrilegious handling in the future, rather than any notion of a hallowed and peaceful rest. The human remains that have been placed there in the past have been supposed to have been laid to rest—*requiescat in pace*—but the exact opposite has often, nay, usually, been the case, and will, we fear, whilst human nature remains as it is, be imitated, if not sternly checked, in any place of national sepulture in the future. The custodians of the abbey have shown themselves sorry guardians of the sacredness of the dead. They have been guilty of yielding to their own sordid and unhallowed curiosity, or incapable of resisting that spirit in others. Even Dean Stanley, under the guise of historic investigation, permitted, nay, personally conducted, the ransacking of vaults. There are but one or two royal personages, from the Confessor down to the last of the Stuarts, whose bones have not been overhauled, several of them repeatedly, or whose coffin vestments and belongings have not been stolen, abstracted, pried into, or otherwise rudely handled.

Is it not idle, also, to pretend that a just judgment can always be given as to a man's claim to this kind of national recognition ere his corpse is hardly cold, and when the emotional fervour of his friends and admirers is naturally at the highest? Great mistakes have been made in the past with regard both to those included in Westminster abbey as well as those excluded. If any material addition was to be made to the abbey at national expense, it may

be considered certain that the House of Commons would demand and obtain far greater control over the question of interments than it has at present; or if this was not immediately the case, much more attention would have to be given to the popular fervour and feeling of the time. Under such circumstances it would be quite possible to imagine a national funeral for a Dr. Kenealy or a General Booth.

Most valuable evidence was given before the abbey Commission by Mr. G. Scharf, C.B., F.S.A., the Director of the National Portrait Gallery, with regard to the principles that govern that institution. There are sixteen trustees. As a standing rule it is required that persons represented and received should be dead not less than ten years. This is to guard against newspaper fame and undue influence. Any three persons out of the sixteen expressing their dissent would exclude a portrait from admission.

If a place for really national or monumental inscriptions is required, it will have to be subject to regulations of this character. It would most assuredly sadly secularise Westminster Abbey to add to it any big monumental annexe. The same hallowed and religious associations would never cling round the new and altarless building. Even Byron, writing of the sanctity of an abbey, describes it as

"A fit abode, wherein appeared enshrined
Our hopes of immortality."

The nation is, alas! no longer wholly Christian. It would be unfortunate for the Church, and unfair to the State, to associate any new big national Valhalla with an ancient and most reverent fabric pertaining to the Church

Catholic. If such is needed, let an altogether new site be found, unconnected with any Christian altar. The old abbey church of St. Peter's, Westminster, has now within its walls the crumbling dust and the varied monuments of eight centuries of the nation's saints and sinners; her earth is full, her walls are crowded, her day as a mausoleum is past. Let her rest in that respect in peace, and let her deal only with the souls of the living as each generation brings them within her hallowed influence. Otherwise the jar of rival creeds or the strife of party politics would ever and anon be rising up in discord around this ancient sanctuary of England's honoured past.

Mr. Philip Webb proposed and Mr. John Hebb seconded a vote of thanks to the lecturer. Motion carried unanimously.

The Lecturer, in acknowledging the vote of thanks, insisted that the Fabric Fund ought to be a first charge upon the incomes of Deans and Chapters.

The Hon. Percy Wyndham proposed a vote of thanks to the Chairman, and pointed out that the influence of the Society was undoubtedly extending.

The Chairman briefly replied, and the proceedings then terminated.

SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

Dr.

Statement of Receipts and Payments for the Year 1892.

£t.

RECEIPTS.		PAYMENTS.	
	£ s. d.		£ s. d.
To Balance at the 31st December, 1891, as per last statement	8 17 1	By PAYMENTS DURING THE YEAR 1892:—	
To RECEIPTS DURING THE YEAR 1892:—		Printing	49 16 7
Annual Subscriptions	290 14 0	Office Expenses, including Secretary's Travelling Expenses	36 13 11½
Donations	8 9 0	Members' Travelling Expenses	9 18 7½
Received for Photographs, &c.	0 6 6	Secretary's Salary	120 0 0
	299 9 6	Clerk's Salary	65 0 0
		Rent of Office	20 0 0
			393 9 2
		By Cash at London & Midland Bank, 31st December, 1892	3 17 8
		By Cash at Office	0 19 9
			4 17 5
			<u>£308 6 7</u>

Examined and compared with books and vouchers, and found correct.

JOHN J. AUSTIN, Auditor.

June 8, 1893.

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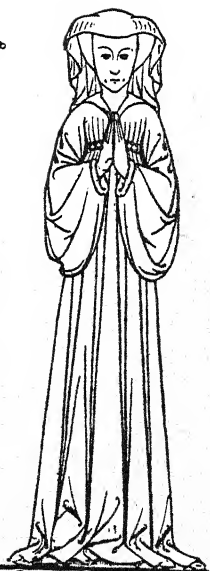
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Sir T. W. EVANS, Bart

Mr. A. GRANGER HUTT.

General CHAS. STUART.



uriant Johes Bacon quondam ams / Wolman london qui obiit vj die m^o au
 rag Adm m^o lxxv et Joha vx^r m^o dñy aiahy p^rod d^r Amm

**Society for the Protection
of Ancient Buildings.**

THE
Seventeenth Annual Meeting
of the Society.

Report of the Committee and
Paper read by
Heywood Sumner, Esq.

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JUNE, 1894.

=====

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Society for the Protection of Ancient Buildings.

ANNUAL REPORT.

*"I do love these ancient ruins ;
We never tread upon them but we set
Our foot upon some reverend history."*

WEBSTER.

LITTLE more than a generation ago Londoners might well have been proud of their wonderful series of City churches, some, of the highest artistic value, and all, hallowed by ancient memories. These churches consisted of two groups ; the first, comparatively few in number, had escaped the Great Fire, and for the most part dated from mediæval times. We shall have occasion to refer to them more particularly later on.

The second, and by far the larger group, though here, and there containing relics of great antiquity (for instance, the Norman crypt of the church of St. Mary-le-Bow), we owed for the most part to the genius of Sir Christopher Wren, who, after the Fire, had a unique opportunity, which he turned to marvellous account. His buildings were admirably suited for their purpose ; he constructed with rare science, and he was a master of proportion in which

most modern architects so lamentably fail. Living at a time when the principles of Gothic architecture had completely died out, he accepted the classic orders, but out of them he evolved a style of his own, which is most distinctly marked in all his works. Even his attempts at Gothic, though in detail absurd, are in general outline admirable. In the City he re-built St. Paul's Cathedral, and fifty-two parish churches. These designs of his amply repay the closest individual study; they should also be considered in the mass, as the effort of one man, often cramped and thwarted for want of funds, who, while paying due attention to the requirements of each particular case, planned his towers and spires as part of one design to group together with the dome of St. Paul's, the great Cathedral crowning and dominating the whole. This we say advisedly, for such a triumph of effect could not have resulted from mere accident. Besides, we know that he had well thought out the subject, since he prepared an elaborate plan for the rebuilding of the whole City, with the churches more or less isolated in conspicuous positions, and a river quay from Blackfriars to the Tower. At the same time it is interesting to note the undoubted fact, that in many cases when he re-built a church he repeated to some extent the shape of the tower or spire which had stood on the same site before.

Upwards of fifty years ago four of Wren's churches had already been removed by special Act of Parliament, in order to effect certain public improvements. These were St. Christopher-le-Stocks (in part rebuilt by him), which was taken down for the enlargement of the Bank of England in

1781; St. Michael, Crooked-lane, destroyed by the approaches of new London Bridge; St. Bartholemew-by-the-Exchange, and St. Benet Fink, which had to make room for the new Royal Exchange. It was in the course of 1860 that the late Archbishop of Canterbury (Tait) carried through Parliament an Act to facilitate the destruction of City churches, and the sale of their sites, the object being to raise money for the building of churches in poor districts in the suburbs.

Since this Act has come into operation, sixteen churches have been disestablished and fourteen pulled down, with the exception of one or two towers. Of these fourteen churches, eleven were built by Wren; one of the most interesting, that of All Hallows the Great, is now being demolished. How the money gained by these acts of vandalism has been applied, may be learned from a pamphlet issued by the newly-formed City Church Preservation Society, and called "The Plunder of the City churches"; the truth of which no one has ventured to deny. It shows an immense expenditure with extremely small result.

This side of the question, however, we leave to others; what concerns us as a Society, is the destruction of priceless works of art, which we contend were merely vested in us, and belonged by right to our successors.

So far indeed, men's minds have been but imperfectly awakened; the work of destruction has gone on with increasing rapidity; and, emboldened by success, the present Bishop of London is endeavouring to promote a bill in Parliament which will make the process far easier than it has been heretofore. There is little doubt, judging from

the speeches of his supporters, that one of the main provisions of the new bill will be practically to deprive parishioners of all voice in the disposal of their parish church. It is earnestly to be hoped that they have now realized what he is attempting to do, and that his effort to interfere with their liberties will be frustrated.

Among the churches scheduled for union, which means the removal of one, are the following :—

St. Edmund-the-King, Lombard-street, with St. Mary Woolnoth.

St. Edmund-the-King, with All Hallows, Lombard-street.

St. George, Botolph-lane, with St. Mary-at-Hill.

St. Michael, Bassishaw, with St. Michael, Wood-street.

St. Ethelburga, Bishopsgate, with St. Helen.

One or two of these schemes have been or are likely to be defeated, but they show the vigour of the attack. At the present time, a Bishops' Commission is sitting to inquire into the advisability of the union of St. Ethelburga with St. Helen's, involving, no doubt, the destruction of the former very interesting little church of Perpendicular style, with, it is said, some earlier masonry. The living once belonged to the neighbouring Priory of St. Helen. This is a particularly flagrant proposal, because for the size of the parish there is a considerable resident population, and the services are very well attended. The price that could be obtained for the site would also be comparatively trifling. And here it may be noted that the attack on St. Ethelburga is a new departure; for hitherto, whilst Wren's buildings have been pulled down without the slightest compunction, there has been a show of forbearance as regards the churches which escaped the Great Fire. What they mostly suffer from is called by the euphonious name of "restoration."

This leads us to another branch of our subject, on which, if space allows, it will be necessary to say something. The damage done to City churches in the course of the last few years by ill-judged and lavish restoration has been irreparable, almost every one in its turn having been vulgarised and falsified. Those of Wren's churches still left standing have, as a rule, suffered severely at the hands of men who neither understood nor sympathised with his genius. Take, for instance, what some consider his masterpiece, St. Stephen, Walbrook. The high pews there were a necessary part of the design, the columns which support the dome being so arranged as only to show above them. When the church was "restored and beautified" in 1888, these pews were removed, ugly square plinths some four or five feet in height became visible, and the whole proportion of the interior was ruined. A common defect with the restored Wren churches is that, by the addition of deeply coloured glass, sometimes also by the blocking of windows, they have become extremely dark, necessitating the constant use of gas or electric light. In one case, that of All Hallows, Lombard-street, the church was so effectually darkened that it became necessary to make a large skylight in the roof. It is only by visiting a succession of Wren's churches, and by piecing together what one sees, that one can conjure up in one's mental vision their probable appearance as he left them. The least restored at present is that of St. Mildred, Bread-street, which has a very striking interior, a central flat dome rising above four great semicircular arches. A sum of money provided by the Charity Commissioners will almost at once be expended on it. We are assured,

and we earnestly hope, that Wren's work may be treated with the reverence it deserves.

In the case of mediæval churches, a violent epidemic of restoration has of late set in. St. Bartholomew-the-Great, the finest Norman relic in London, has gone through a period of prolonged rebuilding, and is only having a slight respite through lack of funds wherewith to carry on further attacks. The church of St. Helen, Bishopsgate, has been so transformed that it has become to a great extent a new structure. One of the most wholesale cases, that of All Hallows Barking, is now in progress. As the work of restoration will continue for many months, as, moreover, we feel convinced that much which is being done is mere change for the sake of change, and that instead of improving the church it will inflict irreparable harm, we propose to say a few words about its history, to point out some of its leading characteristics, and, if possible, to show cause why it should be treated with special tenderness and forbearance.

The church of All Hallows Barking, which stands at the north-east corner of Great Tower-street, opposite Mark-lane station, has hitherto, in spite of its many vicissitudes, been one of the most precious mediæval fragments in London. It is dedicated to All Hallows (or All Saints) and St. Mary, and derived the additional title of Barking from the fact that it belonged originally to the Abbess and Convent of Barking in Essex. It is called Berkingschyrche in the *Registrum Roffense* as early as the reign of Stephen, but the vicarage was not established till the year 1387. The original church must have been Norman. Richard I.

added the Chapel of St. Mary, which became famous for a statue of the Virgin placed there by Edward I. He obtained an indulgence of forty days from the Pope for all true penitents worshipping there who should contribute towards the lights, ornaments, and repairs of the chapel, and pray for the souls of its founders. In the instrument which sets this forth, prayer is ordained on behalf of the soul of King Richard "whose heart is buried beneath the high altar," and a small leaden tablet beneath the Communion table of the church has sometimes been shown as covering the sepulchre of Richard's heart, but chroniclers agree that it was really buried at Rouen. The chapel of St. Mary was rebuilt by Richard III., who added to it a college of priests; but it was suppressed and pulled down in the year 1547 (2nd Edward VI.), when it shared the fate of other similar institutions. It did not adjoin the church, but stood in the cemetery about a hundred yards to the north of the chancel. The site is, in all probability, now pierced through by the underground railway.

Many stirring events have occurred at this church of All Hallows. "Here" (says the Rev. J. Maskell) "the kings and their retinue on their way to the Tower stopped. "to do homage at the high altar, and at the shrine of our Lady de Berking. Here the Lord Mayor, Aldermen, and Council met to discuss their rights, before proceeding to the King's Courts in the Tower, and here, in 1311, the Knights Templars were brought from the neighbouring prison to be tried for heresy and condemned to torture." From its proximity to the Tower, this church was a ready receptacle for the remains of those who, rightly

or wrongly, were condemned as traitors, and lost their lives on Tower-hill. The headless bodies of Henry Howard, Earl of Surrey (the poet), of Archbishop Laud, and of Bishop Fisher, were buried here, but have long since been removed. Laud's burial appears in the register. There is a brass plate on the floor of the north aisle, in memory of George Snayth, sometime auditor to Laud and one of the witnesses of his will.

But we must pass on to the state of the fabric before the present restoration. Briefly then, there is or was very little remaining which had not been altered, more or less, since mediæval times; but in spite of this, the whole effect of the interior was wonderfully harmonious and beautiful, while each detail threw some light on its past history, or gave some food for interesting reflection.

From the architectural point of view, the most valuable portions of the church are (or were) the pillars and arches which divide the nave from the aisles. Those to the west have an early character, being circular and massive, with capitals formed by a few simple mouldings, the sharply-pointed arches which spring from them being, one would suppose, alterations of later date. The three eastern arches on each side, with their slender clustered columns, are much more modern, being fine fifteenth century work.

A feature, interesting from the historical rather than the artistic point of view, is the brick tower, surmounted by a cupola, at the west end of the nave. In 1649 the west and probably the south parts of the church were seriously damaged by an explosion of gunpowder at a ship-chandler's shop in Great Tower-street, which is said to have destroyed

fifty or sixty houses and many lives. Strype records that the next morning a female child was found in her cradle, unharmed, on the leads of Barking church, and that she grew to be "a proper maiden." The tower was so shaken, that nine years after it became unsafe and had to be taken down. It was rebuilt of brick in its present form, and though poor in style, has a certain value as a rare example of church architecture of the time of the Commonwealth. The former tower had a spire, and was at the west end of the south aisle. In the Great Fire, the church was again exposed to danger, for the dial and part of the porch were burnt, and also the vicar's house adjoining. Pepys, then living in Seething-lane hard by, in his diary describes the scene; he afterwards went up into the church tower and viewed the desolation of the City.

Among the glories of All Hallows church, are its altar tombs, and its rich series of memorial brasses, the earliest (that to William Tonge) dating from about the year 1389. On the walls are other interesting monuments. Here it would be well to note that the fittings of pre-Reformation churches in the city were perhaps, without exception, renewed in the seventeenth and eighteenth centuries. These are often fine specimens of the art of their day, and help to throw light on past history, and however much we may regret the destruction of the original church furniture, to substitute for them work of modern pseudo Gothic design is to commit an artistic and moral error of a very grave kind. The fittings at All Hallows are of exceptional interest; among them may be named the old Communion table, and the handsome carved wooden pulpit,

dating from the year 1613. Its sounding board, of equal merit, was added twenty-five years afterwards, because, in the opinion of the Vestry, the former one was too small. The wrought iron of floreated design which support the rail of the steps leading to the pulpit is in all probability much more modern, and is perhaps the best work of its kind in the City. Interesting, too, is the little piece of decorative iron work for hat-pegs affixed to the column at the back; and the Lord Mayor's sword rests—now on the modern chancel screen—are excellent of their kind. The altar-piece, carved and painted with pictures of Moses and Aaron, was presented by a parishioner in 1685. This is also about the date of the grey marble font; its elaborate carved wooden cover, now injured by repeated coats of paint, is in the style of Grinling Gibbons, and has been naturally attributed to that dexterous carver. In the aisle windows are several little pieces of stained glass of the 17th century, chiefly coats of arms, which give pleasant points of colour, without too much obscuring the light. The brass altar rails put up in 1750 are original and uncommon. Other church fittings of value are, the case of the fine organ originally built by Renatus Harris, the carving on the screen which separates the body of the church from the passage under the organ gallery, and the row of old-fashioned pews in front of it, erected no doubt in 1704-5, when the fittings of the church were renewed.

Enough has been said to prove the extreme value of this church, and the danger of tampering with it. And now a few words as to the restoration at present in progress. We have before us the vicar's appeal for funds. The sum de-

manded amounts to no less than £8,000, of which nearly half seems to be already subscribed. What is all this money to be spent on? The church has been repaired many times in the course of the century, and seemed in a very good state, but we are told that the architect has made a careful examination and discovers that "a great deal of serious work has to be done in order to secure it to future generations." By all means let needful repairs be carried out, they would cost comparatively little. In the appeal, however, not much is said of repair, but a great deal about re-building of various parts, and such work as the removal of paint and whitewash, and the cutting back of the organ gallery, which means the destruction of that pleasant feature—the glazed passage from the north to the south porch. Let us see in what sort of spirit the work is being begun. The former porch on the north side, though comparatively modern, was at least harmless. It had attached to it a schoolroom built between thirty and forty years ago. These have been now replaced by a very ornate structure of two stories, which is utterly out of scale and out of harmony with the old church. Outside, the cement with which the walls were covered is being hacked off, exposing to view a rough surface of Kentish rag. This must be to a great extent renewed, and in any case will soon decay, for it is well known that Kentish rag does not stand exposure to the London atmosphere. An unusually large trench is being dug round the walls, to which we would not object; but surely it is a needless desecration to pave it throughout with tombstones brought from the neighbouring burial ground. When the outlay is so

great, cannot fresh stone be afforded for the purpose? The north aisle has now been boarded off, and at the time of writing is used as a kind of workshop. One or two attacks are there being made on the columns, a prelude, we fear, to a complete removal of their surface, and to a wholly conjectural imitation of what the architect imagines to have been there at some former time. No attempt has as yet been made to protect the precious brasses on the floor, nor when the writer last visited the church and found a ladder placed on one of the finest of these brasses, namely, that to John Bacon, did the workman, on being expostulated with, seem aware that he had in his charge anything of special value. These are samples of the spirit in which the work is being carried out. The Vicar is careful to tell us that "nothing will be done to alter the old-fashioned character of the interior of the church." Cannot he be made to understand, or cannot we persuade the public that, no doubt with the best intentions in the world, he is engaged, at great personal sacrifice, in transforming a beautiful old building into a very commonplace modern one, and that by his action he is robbing us all of a precious inheritance?

Bampton Church, Devonshire.

This church, like most unrestored Devon churches, is a fine building. It has been visited on behalf of the Society, and the Committee has done all it can at present, but it is still very anxious as to the fate of the building.

Curfew Tower, Barking, Essex.

The following appeared in the "Antiquary" for May:—
"We give a careful drawing of a stone carved rood which

exists in the room over the gateway to the parish church of Barking, Essex. The gateway is always called the Curfew Tower. It is a good Perpendicular building, but we take it that this rood, which has the appearance of having been built into its present position, is of a much earlier date than the gateway. At any rate, it is a most interesting piece of sculpture, for roods are not common in England. It would be well if a complete list of them could be made. A Restoration Committee has been formed, with a view of "restoring" the gateway, and we learn that the Society for the Protection of Ancient Buildings has approached the committee with a view of persuading them to repair the building instead of "restoring" it, and that the Society has sent in a detailed report, showing how this can be done; but it seems probable that the good advice will not be taken, and that this ancient fabric will be turned from a fine old building into a bad modern one."

Berwick-upon-Tweed Bridge.

In the course of the winter it came to the knowledge of the Committee that a proposal was on foot for widening the beautiful old bridge at Berwick-upon-Tweed. As the proposed widening would from our point of view have utterly ruined the bridge, the Committee at once drew up a memorial to the Town Council, which was signed by many eminent people.

The memorial was laid before the Town Council, and after considerable discussion, during which several members, including the Mayor, expressed their opposition to the proposed act of vandalism, the subject was referred to a committee.

Nothing further has been done, and it is earnestly to be hoped that nothing will be done to mar the beauty of the bridge.

Old Palace, Bromley-by-Bow.

We give the following correspondence to show what the Committee has done in this case :—

To the Chairman of THE SCHOOL BOARD FOR LONDON.

SIR,—The Society for the Protection of Ancient Buildings has had its attention directed to the demolition of an ancient mansion at Bromley St. Leonards by Stratford atte Bow, one of the few remaining houses of its date and character in London.

The house, which from a date recorded on a stone in one of the towers, appears to have been built in 1606, was a magnificent Elizabethan mansion, constructed on the E plan. It had been slightly altered in the end of the seventeenth and the middle of the eighteenth centuries, and it contained within, two oak staircases and a series of panelled rooms of different dates, some four or five of pure Elizabethan work, others of the Charles II. period, and the remainder of the Gibbs and Adams time, in all some twenty-four. There were three splendid ceilings, and some exceedingly fine stone carved mantel-pieces of Elizabethan date, some being preserved behind the eighteenth century panelling.

The state room, practically untouched since the time of James I., was pannelled throughout ; it had a fine carved oak mantel-piece standing the whole height of the room, and was surmounted by a ceiling with rich pendants (the arrangement being similar to the Sir Paul Pindar ceiling), and containing in the panels figures of heroes of antiquity, with the names of Hector of Troy, Alexander of Greece, and Joshua Dux (sic !), while the arms and monogram of James I. were in the centre. The drawing-room at Hatfield House has a ceiling of the same design. All this though the house had been divided into separate tenements, was up to a few weeks ago in admirable preservation, the house being splendidly built with several hundred years of wear still in it ; but it appears that by order of your Board it has been demolished, its fittings sold for a small sum, and its site cleared for the erection of a new school-house.

This appears the more unnecessary inasmuch as the Elizabethan planning of the house, with its two staircases, seemed to make its adaption to the dual plan of a modern Board School comparatively easy; and if the preservation of a monument of so great educational, historic and local worth could by this means have been secured, without the sacrifice of those practical necessities required for its new purpose (a task to which architects of the present day ought surely to be equal), it would seem to be a case in which some slight modification of the regulations usually enforced as to the erection of school buildings could be reasonably demanded; but if this proved impossible, it is difficult to see why some effort should not have been made to retain the building intact until it could have been used for some other public purpose, such as a library or museum.

As your Board could hardly have been unaware of the beauty and value of the historic monument which had fallen into its hands (unless through gross neglect or ignorance on the part of those whose duty it was to report upon its condition and advise as to its treatment), it seems probable that some weighty reason must have rendered inevitable the course which has been pursued, and although the Society for the Protection of Ancient Buildings feels that it would not be reasonable to expect a body charged with such numerous and important duties as those delegated to the School Board to answer to the public for every detail of its procedure, yet it trusts your Board will, on this occasion, not consider it inconsistent with its duty to allay the feelings of regret and alarm which have been excited, by explaining the reasons for their action. It would be a great relief, not only to this Society but to a considerable section of the public, to know that the School Board does not, in the education and training of the young, ignore the beneficial influence of the associations suggested by ancient buildings, and that its codes are not so rigid that they cannot be occasionally relaxed for the purpose of securing such benefit.

Considering the importance of the principle involved, my Society hopes you will not object to the publication of

this letter, together with any reply with which it may be favoured.

I am, SIR,

Your obedient Servant,

THACKERAY TURNER,

Secretary.

January 19, 1894.

SCHOOL BOARD FOR LONDON,

VICTORIA EMBANKMENT, W.C.,

February 15, 1894.

OLD PALACE SCHOOL.

SIR,—Your letter of the 19th ult. was considered by the Works Committee at their last Meeting.

In reply I am instructed to state that the Works Committee fully sympathise with the desire of your Society to protect ancient buildings, as will be seen from the following copy of a resolution which was passed by the Committee on December 18, 1893 :—

“The Land Surveyor was instructed, in future, to
“call the attention of the Committee to any buildings
“purchased by him which were of historical interest,
“so that steps might be taken, if necessary, to preserve
“any portions of the building which the Committee
“might consider worthy of preservation.”

The Committee regret that by an oversight their attention was not directed at an earlier stage to the interesting character of the building standing upon the site in St. Leonard's-street, Bromley. The site, however, was purchased by the Board as vacant land, and the owner of it does not appear to have been aware of the character of the building upon it.

I am to point out, however, that the site is barely sufficient for the purposes of the school to be erected upon it, and the Committee are informed that it would have been impracticable either to have retained the old building on the site in its present position, or to have adapted it for use as a portion of the school. The Board have, however, agreed to re-purchase the carved oak mantelpiece, and to place it in one of the halls in the new school as a historical memorial of the old building originally standing on the site.

The Committee will be much obliged if in future the Society will give them early information with reference to any interesting memorial to which their attention may be drawn, and which may become the property of the Board.

I am, SIR, Your obedient Servant,

J. H. CROAD,

Clerk of the Board.

The Secretary,

Society for the Protection of Ancient Buildings.

The recent destruction by the London School Board of the old Palace of Bromley-by-Bow, one of the few remaining Elizabethan houses in London, and the rapid disappearance of the ancient buildings of Greater London, has suggested to Mr. C. R. Ashbee, of Cheyne-walk, Chelsea, who is well known in connection with the work carried on at Essex House, Bow, the compilation of a register of buildings possessing artistic or historic interest, and the formation of a watch committee to systematically visit the old buildings of Greater London to find out if possible who are the ground landlords and the leaseholders, and to discover whether the public bodies in whose province they lie could be brought to preserve or utilize them for municipal purposes.

Mr. Ashbee has most generously offered to superintend the work for the East End and Essex district during the first year, contributing £25 towards the expense, and to place the result of the first year's work at the disposal of the S.P.A.B. This Society wishes him every success, and hopes his example will be followed in other parts of the country.

Conway Castle and Town Walls.

These important remains have been receiving the Society's closest attention.

The authorities have welcomed the Society's inspection, and have expressed a willingness to receive its views on the subject of repairs. This is cheering news for the Society, and we hope in our next report to say more on the subject.

Draycott-in-the-Clay Mill.

Among the non-ecclesiastical erections brought to the notice of the Committee by Mr. Oliver Baker during the past year, was the mill which forms the subject of the following letter to its owner, Lord Vernon :—

To the RIGHT HON. THE LORD VERNON.

MY LORD,—The Committee of this Society has had its attention drawn by a representative in the Midlands, to the ancient mill at Draycott-in-the-Clay, Staffordshire, which it appears is on your Lordship's Derbyshire estate. As the building lies away from the road and is a good deal hidden by trees, it is quite possible that it has escaped your Lordship's notice. It appears from the report and photographs which are before the Committee to be a building of distinct beauty and antiquity, consisting of a long two-storied erection of stone and brick reaching right across the mill-pond, and having arches at each end by which the water flows to the wheels. One gable of this portion is of half timber work, and from the middle of the west face, a kind of semi-octagon apse-shaped projection juts out into the water. This projection has a base of stone which is triangular in plan so as to divide the stream as it rushes to the wheels on each side. The point of the triangle slopes off a foot or two above the water, and the superstructure of brick is finished on the west face by a chimney, making a very quaint and effective design, which is enhanced by the roof having the same semi-octagon plan. The interior appears to be of the same period, and two of the timbers have ornamental treatment, and some initials and a date (about 1645 or '50) carved in relief upon them, but portions of the building are obviously mediæval work. The mill seems to have been in full work till the end of 1881 (when

it was intended to convert it into a butter factory), and was afterwards only used by the farmer whose house adjoins it to grind corn for his cattle, but the machinery being connected with a stone-breaking machine which did not succeed, was thrown out of gear, and the mill has since been abandoned. My Committee would respectfully suggest that a comparatively trifling expense in repair to the roof and chimney, and the re-setting of a few stones loosened by frost would, if undertaken soon, be the means of saving this interesting old building from the decay which is gradually overtaking it, and that as the machinery is quite modern, a slight additional outlay would put it in order, so that it might be used by the farmer above-mentioned (or for other purposes), and thereby escape the neglect to which all disused buildings are so liable.

I am, MY LORD,

Your Lordship's most obedient Servant,

THACKERAY TURNER,

Secretary.

June 30, 1893.

An answer was received from Lord Vernon to the effect that he did not think the mill important enough to bestow more than the ordinary repair of a farm building, and the Society replied that that was what they would wish to see done.

In many cases buildings of this nature pass unnoticed by their owners, but a word from someone who perceives their beauty and value may cause them to be kept in repair as farm buildings, and to remain a pleasant feature in the landscape.

Purl Well, Eckington, Worcestershire.

In the autumn of last year Mr. Oliver Baker informed the Society that an old well at Eckington, known for centuries as the Purl Well, and famed for the valuable qualities of its waters, had been filled in, and a garden had been made across

it by the owner of a neighbouring cottage. The well, though very shallow, is proved to be of considerable antiquity by its mention in ancient documents, and four curved kerb stones which formed the well-head seemed as old as the 12th or 13th century. When it was filled up, these stones, which were loose, were probably thrown in. The Society wrote several letters, and eventually the local authorities, in the interests of the neighbourhood, ordered the well to be reopened and cleared out ; and a correspondent living in the neighbourhood has offered to see that the stones are replaced.

Eltham Palace, Kent.

At the entrance to the Palace at Eltham are some interesting old houses which occupy the site of one side of the quadrangle of offices which belonged to the Palace. One of these houses is probably "the Chancellor's Lodging" marked on the old plan of the Palace. Representations were made to this Society that the destruction of these houses was contemplated, and they were visited. We are glad to say that it has been decided to maintain them, and we hope that any repairs undertaken will not disturb the harmony of this beautiful group of buildings by the introduction of incongruous materials and methods of workmanship ; for example, we are anxious that the old tiles of the roof be maintained, any necessary repair being done with similar material.

St. Catherine's Almshouses, Exeter.

It will be remembered from what we have said in previous reports, that strenuous efforts have been made on every opportunity to save these ancient buildings from destruction,

and the Society will now be glad to learn that the property has been bought for the use of the Church Army. We still consider that the buildings should never have gone out of use as Almshouses, but we recognise the necessity of adapting them to their new requirements. We give the following extract from a letter which will give an idea of how matters now stand:—"I went over the premises yesterday, and I am delighted with the work that is in progress. The old walls are preserved, and the stonework of doors and windows, but in the north side, looking into what is called 'Egypt Lane,' an upper storey has been added as dormitories for the men (of the Church Army Labour Corps)."

Chapel Royal, Hampton Court Palace.

The following letter was addressed to the First Commissioner of Works, but how far it has borne good fruit is not known:—

To the RIGHT HON. G. J. SHAW-LEFEVRE, M.P.,
*First Commissioner of H.M. Works
and Public Buildings.*

SIR,—The Committee of the Society for the Protection of Ancient Buildings desires to address you upon the subject of the preservation of the Chapel Royal, Hampton Court Palace.

The Society has been informed that some of the windows in the Chapel, which were designed by Sir Christopher Wren, are to be "restored" to their original style as constructed by Cardinal Wolsey, and that the new windows are to be an exact copy of the one original remaining window now blocked up, and which is of the period of the first half of the 16th century.

The Society believes that the plea of necessity cannot be urged for this alteration, and in its opinion the alteration would be a waste of public money.

Further, it believes it may say, without fear of contradic-

tion, that if the alteration were made the building must lose in historical interest.

It is therefore hoped that you may, after weighing these three objections, think fit to withdraw your sanction to the proposed alteration and give instruction that no works other than necessary repairs shall be done at Hampton Court Palace, for already the Palace has suffered in recent years from ill advised works.

I am, SIR, Your obedient Servant,
THACKERAY TURNER,

October 23, 1893.

Secretary.

Pack-horse Bridge, Hampton-in-Arden.

It was a matter for rejoicing last year that this beautiful bridge had been saved from immediate danger, but its condition was such as, in the event of a flood, might have become serious, and invited the mischievously-disposed to further ill-usage.

In the autumn, through the members of the Society who had before interested themselves in it, the Archæological Section of the Midland Institute were induced to collect a sum of money for the repair of the bridge, and before the abnormally dry weather came to an end, it was repaired under very favourable conditions. The two members above mentioned, one an architect, went over to Hampton-in-Arden and, after examining the bridge, reported the repairs as having been admirably done. It may be mentioned, as showing the work to be executed in accordance with the principles of the Society, that only one new piece of stone was used, all the other blocks having been fished out of the river bed and replaced, also that the artists who formerly sketched there, are as enthusiastic about the bridge as they ever were.

Harrow-on-the-Hill Church.

Early in the year a scheme for restoring the Tower of Harrow Church was reported to the Committee, and the church was visited. The tower and lead spire fortunately escaped the destructive restoration of the last generation, and does much to redeem the church from hopeless vulgarity. It was proposed to strip off the plastering, to open out belfry lights, and a fine Norman west door. The Society reported that these proposals seemed to them destructive of the tower as an ancient work of art, and recommended careful repair and the doing of nothing to wound the old surfaces. Up to the time of writing, we are glad to learn that the restoration scheme has not been proceeded with.

Price's Hospital, Hereford.

In June last the Secretary received the following letter from our indefatigable corresponding member, Mr. Oliver Baker:—

“I was very sorry yesterday to hear that Price's Hospital is to be re-roofed with slate. I hunted out two of the Trustees and went to see the building. It is a most picturesque and good one—a long row of almshouses with a gabled return at right angles at each end and a fine bold gable in the middle topped by a picturesque turret. There is a chapel at the east end older than the body of the Hospital, which was founded and built in 1665.

“Of course the roof of such a thing is quite half the building, and the present one is of stone tiles very beautiful in colour and not apparently in bad condition.

“Unfortunately I heard of it at a very late stage. The contract is signed and the slates ordered and possibly delivered. The work said to commence this day week (next Monday). It is absolute destruction to the old place

from every point of view. What is now a comparatively precious example of 17th century work, will be but a mutilated fragment. The old people will be very much worse for the change, as such low bed-rooms under slate are simply unbearable with heat in summer, and cold in winter, and they are less able to stand extremes than others.

"The north side was done with slate twenty years ago, and this now threatened is exposed to the full rays of the sun from the *south*. I think if you would address a letter to the Commissioners, it might, even now, not be too late."

The Society at once communicated with the Trustees. It appeared that lack of funds prevented all its recommendations being carried out, but in the end Whiteland Abbey slates were used, at the extra cost of £45. These are much superior, both as regards comfort and appearance, to blue slates, and the thanks of the Society are due to the Trustees for their courteous reception of its suggestions; though it is to be regretted that the funds at their disposal did not permit the use of stone slates, and that they did not consider the old tiles could be satisfactorily re-used.

Hever Church, Kent.

This church is better known than many churches on account of its proximity to the ancient castle of Hever, and we fear the feelings of many people will be roughed up and much pleasure will be lost owing to the works of restoration which are now being carried out there.

The Committee sent one of its members to inspect the building as soon as it heard that a restoration was contemplated. The Rector was most courteous to our member and gave him every information about the proposed work,

Unfortunately the work had already been begun after the usual manner of "restorations," for the roof had been stripped of its covering, all the fittings had been cleared out, the flooring removed, and the internal plaster stripped from the walls.

The Rector said that it was intended practically to leave the exterior untouched, and if the exterior really escaped we should have much to be thankful for. No one need irritate themselves by going inside, and seeing all the modern work cheek by jowl with the ancient work left. It may be that the windows will be re-glazed with "Cathedral" glass, and we know it is intended to pull down the south porch and put up a modern Gothic one in its place, so that our hopes do not run high.

The Committee wrote a letter of advice to the Rector, which was nothing more than a repetition of what our visiting member had said, and the same was duly acknowledged, but we have small hope of its bearing any good fruit.

Holdgate Church, Salop.

The following letter to the Rector of Holdgate will speak for itself, and explains the feeling of the Society with regard to the removal of old plaster from the walls of churches :—

In re Holdgate Church, Salop.

REV. AND DEAR SIR,—The Committee of this Society had under consideration at its last meeting a report from a local correspondent on this very interesting and valuable old church, a building which is also well known to members of the Committee. I am instructed to entreat your earnest attention to the following suggestions :—

In the case of the tower, my Committee, while not doubting the value of much of the recent repair, greatly regrets that the internal walls have been scraped and pointed, a

process which must infallibly destroy all ancient character, and render that portion as uninteresting as a modern work. The present condition of the chancel affords an example of the result of this scraping and pointing. The ancient builders having used rubble masonry, wisely covered it with a uniform coat of plaster, thereby obtaining a quiet surface restful to the eye, and leaving any carved work uncompeted with. The removal of this (apparently at some former restoration) has exposed the rough stones and big honest mortar joints of the ancient work, which stones were then cut away to make them level, and a sham, raised joint, professing to be what it is not, erected between each, thus destroying all dignity and breadth of effect. Because, in the benighted days of a century ago they had a craze for plastering *everything*, many architects have jumped to the conclusion that all plaster is modern and bad. Whereas it is certain that, where they had large and highly finished blocks of stone, the ancient builders left them bare, and that where they had merely rubble masonry they never exposed it—at any rate in the case of a church—but always plastered it within and without.

My Committee would therefore respectfully urge that the nave walls of Holdgate Church require very little (simply careful examination and repair), that the ancient external and internal plaster, which is an essential part of its ancient beauty, and helps to give it that air of distinction which is one of the charms of genuine antiquity as opposed to the parvenu and the sham, should on no account be removed.

As to the roof coverings, it would be a great advantage if the present tiles could be replaced, if, as seems probable, it becomes necessary to strip the roofs.

I remain, REV. AND DEAR SIR,
Yours faithfully,

THACKERAY TURNER,
Secretary.

Rev. R. E. HAYNES, *Rector.*
March 2, 1894.

Icklingham, Suffolk.—All Saints' Church.

We strongly recommend our readers to visit this church.

It is an unusually fine building, and of the greatest interest, for it has never been "restored." At the request of our member, Prince Frederick Duleep Singh, the Secretary made a careful survey of the building, and a detailed report was sent by the Society to the Rector stating how, in its opinion, the building should be dealt with.

As the place has two churches, and the Rector only proposes to use the present building for occasional services, it becomes possible to treat the building in a simple way and to do nothing more than clean and repair it.

We believe we are right in saying that the Prince has generously offered the Rector a sufficient sum to make a start with the work. We regret that space does not allow us to give a description of the church.

Kirkwall Cathedral.

The Society's attention was directed to a correspondence in the Press in regard to a suggested restoration of St. Magnus Cathedral. The Committee obtained an account of the church, which showed that some simple repair was all that was needed, and we should be glad to be assured that nothing further will be undertaken, as a smart restoration of this precious building would be specially disastrous.

Ledbury Church, Herefordshire.

Under the heading of "The Proposed Restoration of Ledbury Church ; Enthusiastic Meeting ; Handsome Subscriptions," *The Ledbury Free Press*, of October 24, 1893, states :—" Thursday last may certainly be looked upon as a red-letter day in the history of this town, as on that day the foundation stone, so to say, of the restoration of our

grand old Parish Church was laid. This was done in a manner quite befitting the occasion, which will throw lasting honour upon those who have been the early promoters of the movement, as well as others who have given it such a substantial support. . . . The Rector, with considerable good tact, unfolded his scheme for the restoration, which he has had before him since he came among us two years ago, and then, with a few preparatory remarks, read Mr. Pearson's report, a digest of which we subjoin. Each speaker spoke most earnestly and to the point, which, of course, tended to a continued enthusiasm till the end of the meeting, when the promised subscriptions as taken in the room were announced to amount close on the magnificent sum of £1,500."

It is extremely painful to have to chill such enthusiasm, and to tell those who from a sense of duty, and, perhaps, at the cost of some privation to themselves, have contributed to the restoration that, so far from gaining "lasting honour," they will be regarded by future generations as having done more damage to their Parish Church than it sustained either from Puritanic rage of the 17th, or the neglect of the 18th century; but the Society feels so strongly that this is the case, that it felt bound to send the following letter to *The Ledbury Free Press*. Space will not allow the summary of Mr. Pearson's report to be printed beside it, but its nature will be gathered from our criticism; and those who wish to read it can obtain an account of the meeting in a pamphlet form at the office of *The Ledbury Free Press* :—

SIR,—The Committee of the Society for the Protection of Ancient Buildings would be much obliged if you would

allow them to state the views of the Society on the proposed restoration of the very fine parish church of Ledbury. The architect's proposals seem to have two aims in view—the increased comfort and sanitary condition of the church, and the producing of greater effect and grandeur by means of ornamental restoration.

My Committee would most earnestly urge upon the parishioners that the supreme consideration should be the security of the ancient fabric, with whatever accumulated store of history and ancient art may have survived, with as little change and addition of new work as possible. To this object all efforts at greater effect, all desire for smartness, greater dignity or uniformity of style, should be sacrificed. Doubtless, if the memorials of the dead are replaced, the floor should be taken up and relaid upon concrete, and, if their convenience demands it, the present pews (which, though their colour is more harmonious than that of new wood, were never very interesting even before they were cut down) might be replaced with chairs or benches. But the other features of the restoration scheme are of more vital consequence.

It is impossible to read the suggestions for the restoration that have been published, without feeling that they are indefinite enough to cover great and serious changes, but the definite statements alone are such as to alarm a sincere admirer of the present grand old church. The chancel arrangements are condemned as incongruous; new choir stalls are required, the steps to be rearranged, a new altar, new oak sedilia and credence table, a more dignified effect at the east end if the old 18th century reredos could be removed, the removal of the north gallery, the window glazing to be improved, and extensive repairs and restorations externally. These are some of the things that have been advocated at a public meeting amid considerable enthusiasm, and great things are expected if only enough money is forthcoming. But surely the great reputation of this building, its value as a work of art, depends, not on what modern restorers have been able to spend on it, but on what they have been able to leave alone. Ledbury Church

has been restored before, and now we learn on authority that the restorers were wrong! Their modern altar rails are to be got rid of, and we read that, "With regard to the structure inside, Mr. Pearson declares that the greater part of the walls, which are of stone, have been dealt with in a most unfortunate manner, and that all effect of breadth and dignity has been entirely destroyed." This destruction was doubtless advocated with similar enthusiasm, was supported by the same arguments as are now used in favour of the present scheme, and was paid for by gifts subscribed in equal zeal and confidence from the best of motives. It proves to be mistaken zeal, and if this Society had protested (as it would have protested and has protested in a hundred such cases when it has known in time), it would have been right. May we not hope, then, that our protest will be listened to now, and that we may not plead in vain for all the old work that is left?

It would be impossible in a moderate space to follow the details of the proposed work, but my Committee would crave admission for a word or two on a few important points. The old oak reredos against the east wall of the chancel is an admirable example of eighteenth century work. Being mellowed with age, it harmonises with its surroundings, and has a most impressive effect. The mediæval oak stalls, though plain, are extremely interesting. Neither of these examples of widely different periods should be removed when we of the present day, having no style of our own, can only replace them with imitation "Gothic." The gallery in the north aisle has lost its colour under coats of paint, but has the quaint characteristics of eighteenth century woodwork, and a fine staircase of twisted balusters at the west end. It is an inseparable part of the church's history, and should not be removed. Such a building as this, repaired instead of restored, would have been the epitome of the parish's history, being a growth rather than an erection. To efface all record of eighteenth century influence is to leave it mutilated.

It was urged at the meeting that, when the church had received the treatment suggested in the architect's report, people would flock not only in hundreds, but in thousands

to see it. There could not be a more deplorable mistake than this. Architects will certainly not come to see new work, students will not look twice at a restored door or window, having only too good reason to suspect its genuineness, while to the general public, the greatest charm of an old building is that air of venerableness which is the first thing to disappear in a restoration. They will not come to Ledbury to look at new stalls, or fonts, or sedilia, designed by a London architect. They can see those any day in Birmingham or London shop windows. It does not seem to be even suggested that the church is in a bad or unsafe condition, and the numerous works to be undertaken externally appear to be more ornamental than necessary. My Committee would respectfully suggest that a very moderate sum is all that is necessary to preserve the church, and that preservation should be the paramount aim.

I am, SIR,
Your obedient Servant,
THACKERAY TURNER,

Secretary.

November 9, 1893.

Llanbeblig Church, Carnarvonshire.

The contemplated restoration of this church, which, as the parish church of Carnarvon, is probably known to many of the members, was the subject of correspondence with the architect upwards of two years ago, and the case again came up in consequence of an article in the *Llanbeblig Parish Magazine* of November last, written by Sir Llewellyn Turner, Deputy Constable of Carnarvon Castle, advocating (as the Society was glad to see) some structural repairs and the prevention of damp, from which the building has greatly suffered. The following letter was addressed by the secretary to Sir L. Turner:—

In re Llanbeblig Church.

To Sir LLEWELLYN TURNER, Parkea, Carnarvon.
SIR,—The Society for the Protection of Ancient Buildings

has been most interested in your paper, published in the November number of the *Llanbeblig Monthly Magazine* as to the repairs to the church of that parish, and heartily concurs in your remarks as to the removal and future prevention of damp. You will see from the report and other papers which I forward how strongly my Society insists on the importance of this kind of repair, and I trust that its views generally will commend themselves to your attention, and that you may be able to impress them upon those to whom the custody of Llanbeblig Church is committed.

Some months ago the architect, Mr. R. C. Thomas, most courteously forwarded to us a copy of his report, but we were sorry that it seemed to ignore one most valuable characteristic of a church—its authenticity.

Thus the report states that "the beautiful window in the south transept of early fifteenth century work must be taken down, as it is only held up with iron bars and cement, *and an exact copy of this window will take its place.*" This seems like destroying a defective page of the parish register, and in its place substituting a neatly written copy of what we suppose the faded words to express. Surely future generations would consider both the window and the register to have lost all value and interest in the process.

It seems inconceivable that at a time when so much interest is taken in the early history of Wales, and when research into her literature and laws, her customs, folk-lore, and other relics of her ancient tribal constitution is daily throwing new light, not only on her own annals, but upon primitive history generally, archæologists can stand quietly by, and allow, almost without protest, the falsification of buildings enshrining centuries of her history.

Trusting that this may be avoided in the most interesting church of Llanbeblig.

I am, Sir, Your obedient Servant,

THACKERAY TURNER,

November 17, 1893.

Secretary.

Sir L. Turner wrote a letter in reply showing his interest in the building, but stating that the masonry of most of the

church was simply astounding in the badness of the work, and he was by no means prepared to blame the architect, who, as the responsible person, must be credited with knowing what actually he dare to leave of the old work.

The vicar having written to the Society for advice, the following letter was sent to him:—

To the Rev. J. W. WYNNE JONES, Vicar of Carnarvon.

REV. AND DEAR SIR,—It is, of course, difficult to say what is capable of being saved in Llanbeblig Church without seeing it, and my Society quite agrees with a remark made by Sir Llewellyn Turner “that a time must come when decayed work must be removed in a building that is to be used for worship or otherwise,” but few people are aware how long such necessity may be averted by judicious patching, nor how well such a feature as a window looks if the stones with which it is repaired are left quite plain, instead of being made to match the old work. It would naturally be supposed that the contrast of the plain with the ornamental work would prove highly irritating to the eye, but many trials have convinced the members of my committee that, so far from this being the case, the effect is most pleasing; the plain new work seems such a natural upholder and protector of the old that no sense of incongruity is experienced, and I trust the south transept window to which you allude may not be too far gone to admit of this kind of treatment. If you will furnish me with as minute particulars as possible of the condition of your church, and inform me what portions of the contemplated repairs have been carried out, it will afford my Society the greatest pleasure to give you any advice and assistance in its power.

I remain, REV. AND DEAR SIR,

Your obedient Servant,

THACKERAY TURNER,

Secretary.

December 15, 1893.

It is to be hoped that some good may have resulted from this correspondence, but it will be seen how much more

effective the utterance of the Society would have been had it been able to speak as the result of an actual survey made by the Secretary or some equally competent member, and how far more useful the Society might be if its funds permitted surveys to be made in all important cases.

Vicar Pritchard's House, Llandovery, Carmarthenshire.

In September last a statement appeared in *The Athenæum* to the effect that it had been determined to demolish the only specimen of ancient Welsh domestic architecture in the town of Llandovery, and to erect in its stead a galvanised iron drill hall. Vicar Pritchard's house, which was thus doomed, was stated to possess a beautiful Jacobean plaster ceiling, a quaint fireplace, and many other features which rendered it well worthy of preservation, apart from its interest as the home of the Rev. Rees Pritchard, the author of a volume of Welsh religious poetry, entitled, "*Camoyll-y-Cymry*" (The Welshman's Candle), but more generally known as "*The Vicar's Book*"; a work which has maintained its popularity for nearly three centuries, and within the present generation is said to have been generally learned by heart by the Welsh peasantry, and to have formed a companion to the Bible in almost every cottage in the Principality.

Correspondence was immediately opened with several persons in the neighbourhood, both with the object of obtaining information and of arousing interest, and answers were received to the effect that the value of the house had by no means been exaggerated, but that it was not intended to demolish, but merely to alter and restore it, and to erect a drill hall in a corresponding style on the site of a blacksmith's shop adjoining. The plans and specifications were

with the utmost courtesy forwarded for the inspection of the Committee; but though, with great regret, they felt bound on returning them to write that, from the point of view of the Society, the proposals (which involved the pulling down of the whole front) could not well be worse; and that the suggested rebuilding of parts, and the keeping of other portions "as relics," could not preserve the special value which the untouched building possessed.

The Society has recently been informed that, owing to want of funds, the alterations to the old house have been abandoned, and that the architect is preparing new plans to meet the promised subscriptions, leaving the old house alone. While this news is to a certain extent satisfactory, it is disappointing to think that so interesting a building is only spared through the accident of want of funds, and not from any true appreciation of its historic or artistic value.

Michaelchurch Church, Herefordshire.

The Committee are occasionally encouraged in their work by finding, sometimes almost by accident, that efforts they had believed to be fruitless, and which had never been acknowledged in any way, had borne good fruit.

An instance of this is the case of the interesting and venerable little church at Michaelchurch, near Ross, which Mr. Oliver Baker found suffering greatly from neglect, and, having reported to the Committee, the following letter was sent.

June 23, 1893.

REV. AND DEAR SIR,—The Committee of this Society has received from one of its local correspondents a detailed account, accompanied by photographs of the interior and exterior, of this small but interesting church. As you are doubtless aware, the building is of considerable value as an example

of mediæval art. Dating from the 12th century, at least (the narrow built-up window in the west wall is probably Norman, and the front is a very fine example of Norman work), with its chancel and the greater part of the nave of the 13th century (Early English), still lighted by the graceful lancets of that period ; it has examples in the south, and remains of the north door, and in the larger window of the nave, of the 14th and 15th centuries.

In a district in which so many of the old churches have been destroyed, re-built, or so thoroughly restored, as to be virtually new, and quite valueless as monuments of ancient art, it is a matter for congratulation to possess a building so venerable and so unmutilated as a piece of early work ; a building which retains not only the main fabric untouched, with its ancient plaster on the external and internal faces, and original roof of stone tiles, but with the later oak fittings (pulpit, pews, and reading desk), bringing down the chain of history through the 17th and 18th centuries without a link missing.

Although apparently disused, the condition of the church does not seem to be seriously bad, the cracks in the east wall being the most important defects ; but my Committee desire me to point out that its present state is not only certain to lead to decay, but is an invitation to mischievous people and children to destroy the window glass, and do other damage. The Committee would respectfully urge that judicious and careful repair, the setting up of a stove, and placing a lock on the door, would probably not be very costly, if undertaken at once, but that if delayed the inevitable result must be much loss of valuable old work, and far greater expense in the future.

In conclusion, the Society would defray the expense of a report by an experienced and conservative architect, in whom it has confidence, and would be glad to hear from you that this would meet with your sympathy.

I remain, Rev. and Dear Sir,

Your obedient Servant,

THACKERAY TURNER,

The REV. E. J. OWEN, *Secretary.*
Rector of Tretire with Michaelchurch, Ross, Herefordshire.

No reply having been received, it was supposed that no result had been achieved, but Mr. Baker, having written under that impression, months afterwards, to a resident on the spot, asking him to protect the church from the wanton injury, heard that the roof had been made good, the windows repaired, the decayed pews taken down and made into a dado, and the place put into moderate order. So that the object the Committee had in view, had (with the exception of the treatment of the pews, which were unimportant), after all, been carried out.

Netherton Chapel.

At the request of the owner, the Committee caused this building to be surveyed by an architect, and afterwards made a report detailing the repairs required to preserve the building, which is one of great interest, but it is not as yet known what will result from this action.

Richard's Castle Church, Herefordshire.

This very fine and interesting church on the Vinnall Hills, close to the ruins of a Norman castle, and (since the surrounding churches have suffered so heavily from restoration) quite the most valuable of the district, has occupied the anxious attention of the Committee for several years. The main portion of the population living at some distance, a new church has been built by one of the chief land owners, and various destinies were proposed for the old one. All included the destruction of important parts no longer wanted, but the most persistently advocated was one to wall up the chancel arch, take off the roofs of the nave, porch, north aisle and north transept, reduce the walls to a uniform

height of ten feet, and place all the monuments in the chancel, which was to be retained as a mortuary chapel.

During the building of the new church, and while the incumbency was vacant, several members remained interested in its fate, and, when a new rector was appointed, used all the influence they could on the side of its preservation, with the result that the Secretary was asked to report on the old church, and, at a meeting in the parish it was decided to inaugurate a fund for its repair.

An architect was then sent for by the Society, who drew up specifications for the repairs, and the friends of the old church rejoiced at what seemed its assured safety. During the winter, however, one of them received news that the transept had been stripped of its ancient stone slates and re-roofed with red tiles, and that the beautiful south aisle had been scraped, proceedings absolutely contrary to the architect's report. The architect himself, Mr. Cossins, of Birmingham, was entirely ignorant of the cause of these doings, but was shortly afterwards sent for to examine the heating apparatus of the new church, and took the opportunity of visiting the old one, where workmen were still engaged. Finding that only a portion of his recommendations had been ignored and others very well carried out, he went to some pains to instruct the foreman as to the treatment of the remaining parts, chiefly the south porch and tower. A member who has visited the church this spring reports, however, that these instructions were not entirely carried out, the porch having been divested of its remains of old plaster. This and the new roof to the transept and the scraping of the south aisle is most regrettable, but the

whole building having been in danger, the rescue of the greater part of it is cause for congratulation.

Remains of the Priory of Augustine Friars on Conduit Hill, Rye, Sussex.

Our old provincial towns, which, fifty or sixty years ago, were a gratification as well as an instruction to any stray visitor, have now become a bye-word for neglect, or what is worse, for galvanised efforts to catch the vulgar eye by ruinous modern refashioning.

Rye was one of the towns which, like its neighbour, Winchelsea, was planted on a kind of acropolis, commanding in its look, as such a site for a town always is. The large, imposing church of St. Nicholas has evidently been mistaken for a comparatively worthless object, except as providing a huge chopping block, and it has been tortured into an expression of everything foreign to its original inception as a monument of simple religious faith. It could have been decently repaired and strengthened, and yet leaving its remaining dignity still clothing it.

Our Committee having heard of the sale of what still exists of the Austin Friars' Priory, sent one of its members to report on the building. He found a veritable shell of the 14th century chapel or hall, which deserved all the careful attention which could be given to its preservation, and the more so that the town has been so fatally swept and garnished in the modern way, as noted above of the St. Nicholas Church.

The four walls of the building remain, but the roof at some time was removed, and a storey added to fit it for a store-house. Some of the flowing traceried windows still

remain, more or less mutilated ; and the fabric itself seems to be in a fairly sound condition.

At present it is tenanted by a branch of the Salvation Army, on an unexpired lease ; but the Committee, or syndicate of local gentlemen who have bought the property, are holding it, we believe, with a view to its future use for some branch of Church pastoral work. This might be a good fate for the building ; but, unless the warning of that of St. Nicholas Church is attended to, the result would be ignominious in the extreme ; for, under the usage of the present tenants, the building still retains what, down to this time, does express some of its original grace.

We earnestly ask that those who are locally engaged with the intention of preserving these remains will not kill with too much ill-considered zeal what should be saved by sound consideration and unbiassed judgment.

Old Houses, Steventon, Berks.

Steventon is a village which will repay those who do not already know it for a visit, as it has many fine houses, and an interesting old raised causeway.

At the request of the clergyman the Committee sent the Secretary down to see one of the old houses. A letter of advice was afterwards sent to the clergyman, and it is hoped that, acting upon it, he may be able to induce the owners to do what is necessary to preserve these valuable buildings.

Stoke Prior Church, Worcestershire.

About two years ago the Society had some correspondence with Mr. John Corbett, M.P., through whose munificence this fine church was about to be restored in accordance

with plans prepared by Mr. Pearson, R.A., and Mr. Corbett most kindly expressed his willingness that the Society should see Mr. Pearson's report, while the rector also undertook to give facilities for its examination. As, however, the report has not been forthcoming, the Society hoped the scheme, which seemed perfectly uncalled for by the condition of the building, had been dropped ; but in January last a vestry meeting, according to the local press, adopted Mr. Pearson's report and plans, and confirmed the application for a faculty to carry them out at an estimated cost of £4,000, the whole of which, it was stated, would be contributed by Mr. Corbett, with the exception of £123 granted by the Ecclesiastical Commissioners towards the chancel.

There seems every reason to fear that one of those restorations is contemplated which leaves a *new* church in the place of an old one, and it is much to be regretted that Mr. Corbett's generosity should be productive of great harm instead of the great good he had doubtless intended. He has certainly done all a reasonable man, not professing any special knowledge of the subject, could do, by employing one of the first architects of the day, and by expressing his willingness to have the plans submitted to those who are not only architects, but who are deeply concerned that our churches should retain the characteristics which many generations have impressed upon them ; and it is manifest that any reluctance on the part of architects to submit to the criticism of such persons must be very discouraging to those who wish to employ their wealth for the benefit of their fellows.

Weobley Church, Herefordshire.

On March 11, 1894, Mr. Oliver Baker wrote that the spire of Weobley Church, which, together with the tower, he described as extremely beautiful and unusual, was to undergo repairs, which were greatly needed, as daylight could be seen through the stones from the inside, and that he thought the church itself would be more or less interfered with. He also gave the name of a gentleman from whom information might be obtained, who, on being applied to, presented a photograph of the church, and wrote that an estimate had been obtained for the work in three sections, one including the pinnacles, flying buttresses, and windows at the top of tower and base of spire. He stated that the upper part of the spire, for about one quarter of its height, was rebuilt about fifty years since, but below this the stone had greatly decayed and crumbled away, and there were some serious cracks, but he was inclined to think it was otherwise structurally sound, and repair was all that was needed. One inhabitant, he said, told him that an old mason, now dead, who had done some repairs to the spire, had stated that it was skilfully constructed, the stones all being *dowelled* or *dovetailed* or let into each other (he was not sure of the exact word used), so that it would hold together without mortar.

The Secretary wrote letters to the vicar and some members of the restoration committee, expressing a hope that the work would be confined to necessary structural repairs, and that no stone would be interfered with unless the stability of the structure demanded it, and that no attempt at "restoration"—replacing missing features by conjectural copies, which might, or might not be correct—would be made;

and pointing out the futility of trying to copy work done in bygone ages by craftsmen who did not work with the same tools, or even by the same methods as modern workmen.

From the replies received to some of these letters the Committee is encouraged to hope that the work undertaken will be confined to *repairs* in contra-distinction to *restoration*.

Gatehouse, Westbury-on-Trim.

A correspondent writes as follows :—

SIR,—You have probably heard of the narrow escape from destruction of the interesting Gatehouse of “the oldest Benedictine Monastery in England,” at Westbury-on-Trim. I am glad to say that this is now saved, owing to the munificence of a local gentleman (Mr. Alfred Shipley), and it is to be put into repair and vested in Trustees “for the use of the parish for ever”—probably as a village museum. The tower itself is interesting, having been erected by Bishop Carpenter (assisted probably by his friend Wm. Canynges, who died at Westbury College, of which he was dean, in the 15th century—about 1460).

It was to have been pulled down for the erection of cottages on the site, having been purchased by a builder for that purpose, and we only succeeded in saving it by Mr. Shipley's purchasing the tower at a cost of upwards of £320.

FOREIGN WORK.

Belgium.

We learn from the *Ami des Monuments*, the official organ of the Paris Society for Preserving Ancient Buildings, that, under the name of the Historical and Archæological Club,

an association has been formed at Ghent devoted, in the terms of the prospectus, to the study of historical and archæological questions affecting the city of Ghent and Flanders generally. It is much to be regretted that among the objects of the Society are enumerated "the conservation and *restoration* of buildings in the city which have an historical interest." The word *restoration* should be eliminated from the programme of every society which aims at the preservation of ancient buildings, as the process is calculated to destroy antiquities more effectually than the ravages of time or neglect. Some of the most important buildings in this country and other countries, after having defied the elements for eight hundred years or more, have been virtually annihilated for all historical and artistic purposes within the last fifty years by the process of "restoration."

Arabic Buildings of Egypt.

The Moslem buildings at Cairo and its neighbourhood are under the care of a mixed Commission, of which until recently the English members were Colonel Colin Scott-Moncrieff and Sir Edgar Vincent; but these gentlemen, together with M. Grébaut, Moustapha Bey Sadek, Baligh Bey, and Guignon Bey, have, in consequence of departmental changes, ceased to belong to the Commission.

The Society, while acknowledging the carefulness and ability with which the Commission discharge their duties, which are exemplified in the admirable report issued every year of the works executed under their direction, had reason to fear that more work is undertaken than required for the preservation of the buildings, and that in many

instances "restorations" had been carried out, which must necessarily be of an injurious character and seriously affect the appearance and authenticity of any building to which that operation is applied. The large sums of £1,015 (Egyptian) expended on the Mosque Sangar-el-Gaouli, of £500 on the Mosque Gohar-el-Lâtâ, of £1,550 on the consolidation and support of the dome of the Kanka Beibars-el-Bondokdari, £2,570 on the Mosque Kismas-el-Ishaki, and of £990 on the Mosque El Malika Safia, seemed to the Society (having regard to the value of money in Egypt) to justify the belief that more was being done than strictly necessary to maintain these buildings in their actual condition. On these points, however, the Society have been hitherto compelled to rely upon the annual reports of the Commission, but they have this year had the valuable assistance of a correspondent (Mr. Somers Clarke, F.S.A., who is not a member of the Society, but has recently visited Egypt), and has obligingly furnished the Society with the following report with regard to the work of the Commission, which is now in its eleventh year :—

In the report issued by the Society in 1891, works of restoration to the Arab monuments in Egypt are referred to. In the spring of 1893 I visited several of the buildings which have been thus restored, and again in April of this year. The work and conservation is placed in the hands of a public body called the "Comité de Conservation des Monuments de l'Art Arabe." This body is constituted as follows. A selection is made from certain public functionaries, and there are added a few honorary members. An architect is permanently attached to the Committee. The proceedings, illustrated with plans, sections, and photographs, form a very valuable book. The architect now attached to the "Comité" is a Mr. Herz.

Had it not been for the works undertaken at the instance of the "Comité," many valuable specimens of Arab art would have been absolutely lost by now. The attention of the "Comité" is directed not only to mosques, but to the conservation of private buildings, and nearly everything of historic or artistic interest in Cairo has now been scheduled.

Left to himself, the Eastern would never repair anything. When forced to do so by some external pressure, he takes refuge in coats of whitewash and redwash, which he distributes in horizontal bands, and with an impartial hand over stone, marble, or mosaic.

Nothing can be better than the intention of the "Comité," but, as at home, too much has frequently been done. Buildings have been "thoroughly restored" instead of being carefully repaired.

I am not able to say how long since the "Comité" was formed. It was some years ago, and the works then undertaken were of the most destructive nature. Perhaps the worst example is the Sébil and Medresch, opposite the Mosque el Ghûri. This work was carried out under the charge of a former architect to the "Comité," a German, Franz Bey. It is impossible to see a worse specimen. The beautiful mosque has not yet been touched. Near this is the great Mosque el Mouayyad. The works here were begun long since, and are yet incomplete. The venerable marble pillars have been scraped, or entirely renewed. The bases are all new, and many of the capitals. A base and capital are now lying in the courtyard, and are certainly in no such state of dilapidation that they need have been renewed. The wood-work of the doors and of the mimbar have been repaired, and here again the desire to make all things new is but too manifest. Where the old wood remains the paint and gilding have perished, leaving the surfaces of a splendid brown. Experimental "restorations" for painting and gilding may now be seen on the mimbar and doors. The marble inlays have been scoured over and rubbed to a smooth face, whilst a great deal of new work, dull and dead, has been put in. The metal work of the doors has been restored and renewed. The whole is falsi-

fied. Nothing can exceed the badness of the stained glass, the thinnest of reds, yellows, blues, and greens being used wherewith to mend the windows.

All this sounds very bad, but I am happy to say that much work now in progress seems to me to be as carefully and well done as anything I have ever seen. In Cairo buildings are soon coated with a thin layer of fine brown dust on the outside, and with lapse of time this increases until all coloured decoration is lost.

At the corner of the Mouski and Sûk en Nahhâsin stands the Sêbil of the Mosque of Sheikh Métahhar—a work of much beauty and grace. In the winter of 1892-3 the form of this could be seen, and little else. During the summer of 1893 the little building has passed through the hands of the "Comité." Better or more careful work I never saw. The walls have been most carefully washed, but I could not detect any sign of their having been scraped. Over a window is a large slab of black marble, with a glowing pattern incised in it and gilded. There is the old gilding, washed. Overhead is a panel of copper-coloured gold. If this be not the original, it is an astonishing forgery. A few new stones have been placed in the doorjambs, and everyone may see for himself which they are.

In the Derb el Shinar I inspected another mosque just repaired, the coat of white and red wash, with which it was adorned having been removed, and stones inserted here and there where old ones were decayed. The work was done admirably, and seemed to me to be quite devoid of any attempt at falsification.

I had not time to inspect more than four or five. The report of the "Comité" for 1892, which I have before me, shows that in many things there is a probability of doing too much, more especially in renewing instead of repairing ancient pavements, and resetting with undue exaction old wall linings. The extreme historic value and the artistic beauty of works touched as little as possible by the hand of the modern should no doubt be insisted on, and there will, I believe, be found members of the "Comité" quite in sympathy with the views of the Society; but, even as it is, the

works recently done put to shame many efforts of restorers in other countries.

SOMERS CLARKE.

Mr. Herz, Chief Architect to the Commission for the Conservation of Arab Buildings, has published a pamphlet addressed to the Egyptian Institute, entitled *La polychromie dans la peinture et l'architecture Arabes en Egypte*, in which he advocates the restoration of the colour decoration of several buildings in Cairo to their pristine brilliancy (*son ancien éclat*). This procedure the Society has protested against on more than one occasion.

France.

The following circular letter from M. Yves Guyot, Minister of Public Works, addressed to the Chief Engineers in charge of public works, will interest the Society :—

SIRS,—The Department of Fine Arts has called the attention of the authorities on several occasions to the regrettable injuries occasioned to ancient remains, prehistoric monuments, dolmens, menhirs, cromlechs, &c., in different parts of France and Algiers.

Only too many of these monuments have been thus lost to history and art. You will agree with me that the Government should not by its silence appear to approve of such proceedings, or appear indifferent to the matter.

I beg, therefore, that you will call the particular attention of engineers, clerks of works, &c.—in fact, of the whole staff under your control—to the necessity of respecting monuments which concern in the highest degree the history and the prehistory of France and its possessions. It is not merely a question with regard to those monuments which, having been scheduled by the Commission of historical buildings or of prehistoric remains, are already protected, but also, it appears to me, with regard to those monuments which are not so protected, and those which are discovered

by accident or in the course of excavations by private persons or for public improvements.

Following out this idea, you and your staff should exercise vigilance over the contractors for public works, who should be formally warned against using materials from these sources. Monuments which are unrecognised and unscheduled should not be destroyed and their materials used to stock a stone-yard.

It is impossible to give you specific directions in this matter. You will have the goodness to take the best measures you can, according to circumstances, to prevent the disappearance of treasures which run the risk, unless precaution is taken, of becoming lost to art and archæology. I shall be glad if you will inform me of any facts which come under your notice, in order that I may, if necessary, order a special inquiry.

Be good enough to acknowledge this circular, which you will communicate to the whole of the staff under your direction.

Receive, Sirs, the assurance of my very distinguished consideration.

The Minister of Public Works,
YVES GUYOT.

Protection of Ancient Monuments in British Honduras.

An Ordinance or Act of Parliament has been promulgated by Sir Alfred Moloney, the Governor of British Honduras, with the advice and consent of the Legislative Council, for the protection of ancient monuments in that colony. By this Ordinance any person who shall injure any ancient monument, or who shall injure or remove any relic, or who shall wilfully disturb any mound or any land belonging to the Government, shall be liable to a penalty not exceeding one hundred dollars, and, in default of payment, to imprisonment for any term not exceeding three months, with or without hard labour.

The Governor in Council may make regulations for the preservation of ancient monuments and relics, and for the removal of the latter to a place of safety.

The owners of ancient monuments may make a gift of them to the Colony, and the Colonial Secretary is empowered to accept such gift. All ancient monuments, relics, and mounds, belonging to or which may hereafter become the property of the Colony, are to be vested in the Governor as trustee, and are to be kept in the Colony, with the proviso that duplicates (it is to be presumed of relics only) may be sold or presented to the British Museum.

The expression "ancient monument" used in the Ordinance means any building, tomb, obelisk, or construction of a like kind which existed in 1700 within the Colony. The expression "relic" means any carved stone, any jewel, and any manufactured thing of stone, pottery, metal or other substance which may be hereafter found in the Colony which existed in 1700.

Italy.

The following appears in No. 41 of *L'Ami des Monuments*, p. 47, the official journal of the Committee for the preservation of French Monuments :—

"LA RESTAURATION DE LA BASILIQUE DE SANTA MARIA
IN COSMEDIN A ROME.

"Les travaux préparatoires de cette restauration archéologique sont achevés. On espère pouvoir bientôt mettre la main au travail définitif et rétablir la basilique telle qu'elle était au douzième siècle."

The church of Santa Maria in Cosmedin in the piazza Bocca della Verità near the so-called circular temple of

Vesta, now called the temple of Hercules, is one of the most interesting buildings in Rome. The church occupies the site of the temple of Ceres and Proserpine. It is said to have been founded by S. Dionysius in the 3rd century, and to have been "restored" by Adrian I. in 782, who rebuilt it in the form of a basilica: it is mentioned by Siric, Archbishop of Canterbury, who visited Rome in 990. Before the high altar is the raised floor of the ancient church, which is of *opus alexandrinum*, with ambones on each side of the 11th century, and a spiral candlestick and gospel ambo of the 13th century. The bishop's chair is of the time of Calixtus II., early 12th century. The tabernacle, which is of white marble and mosaic, is the work of Diodati Cosimati, one of a celebrated band of Italian mosaicists whose history and works have been traced in a recent publication by our Hon. Mem. Cav. Giacomo Boni, and is characterised by Kügler in his Handbook as displaying "a good antique feeling for composition." In the porch is a canopied tomb of Card. Alfano Lima, who laid the mosaic pavement of the choir in 1123, and the ancient mask known as *la bocca della verità*, once the mouth of a drain, from which the adjacent piazza takes its name.

We have no means of knowing whether the announcement in the *Ami des Monuments* is authorised or what is intended to be done to the church, but it must be evident that there is no more justification for attempting to restore the church to the condition it was in in the 12th century than to restore it to the condition it was in in the 8th century or the 3rd century.

The following is a list of the Buildings which have come before the Society during the past year :—

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| Aberdeen, St. Mary's Chapel. | Bishop's Cleeve Church, Gloucestershire. |
| Abingdon Abbey, Berks. | Blisland Church, Cornwall. |
| Aldeburgh, Suffolk, Old Moot Hall. | Bonby Church, Lincolnshire. |
| Ancaster Ch., Lincolnshire. | Boscombe Church, Wilts. |
| Arlington Church, Sussex. | Braithwell Church, Yorks. |
| Ashburnham Church, Sussex. | Brecon, St. Mary's Church, Breconshire. |
| Ashbury Church, Berks. | Bredgar Church, Kent. |
| Athelhampton Hall, Dorset. | South Brent Church, Devon. |
| Aylestone, near Leicester, Ancient Bridge. | Brenthall Church, Shropshire. |
| Bamburgh Castle, Northumberland. | Bristol Cathedral, Gloucestershire. |
| Bampton Ch., Devonshire. | Bromley-by-Bow, E., Old Palace. |
| Barking, Essex, The Curfew Tower. | New Buckenham Church, Norfolk. |
| Barking Church, E. Suffolk. | Buckland Church, Bucks. |
| Barton Church, Somerset. | Bucknell Church, Oxon. |
| Basingwork Abbey, Flints. | Burford, St. Michael Church, Oxon. |
| Bath, Somerset, Roman Baths at. | Caerwent Ch., Monmouthshire. |
| Battle Church, Sussex. | Canterbury Cathedral, Kent. |
| Belbroughton Ch., Worcester. | Canterbury, St. Pancras Ch., Kent. |
| Berwick-upon-Tweed Bridge. | |
| St. Bruno's Well, nr. Clynnog, Carnarvonshire. | |

- Canterbury, Monastery of St. Augustine, Kent. Doveridge Ch., Derbyshire,
Cawston Church, Norfolk. Davenport-Milward Monu-
Chilbolton Ch., Northants. ment.
East Chinnock Church, Draycott-in-the Clay Mill,
Somersetshire. Herefordshire.
Chipping Warden Church, Dyserth Church, near Rhyl,
Northants. Flintshire.
Churchover Ch., Warwick- Easby Abbey, Yorkshire.
shire. Eckington, Worcestershire,
Clavering Church, Essex. Purl Well.
Clayton Church, Sussex. Edwalton Church, Notts.
Coln, St. Denis Church, Egypt, Arab Monuments of
Gloucestershire. Eling Church, Hants, Pic-
Colyton Church, Devonshire. ture in
Conway Castle and Town Eltham, Kent, Old Houses.
Walls, Carnarvonshire. Empingham Ch., Rutland.
Corton Chapel, Dorset. Etton Ch., Northamptonshire
Cranbrook Church, Kent. Exeter, Devonshire, St.
Dalcross Castle, N.B. Catherine's Almshouses.
Danby Castle, Yorkshire. Florence, Ponte Vecchio.
Debden Church, Essex. Fountains Abbey, Yorkshire.
Deerhurst Church, Glouces- Fyfield Church, Berkshire.
tershire, Communion Gateshead, Durham, Holy
Table and Rails. Trinity Church.
Dillwyn Ch., Herefordshire. Ghent, Ch. of St. Bavon in
Disserth Castle, Radnorshire. Gloucester Cathedral.
Disserth Ch., Radnorshire. Gloucester, Old Gateway,
Donhead, St. Andrew's Ch., College Green.
Wilts. Great Hampden Ch., Bucks.
Gretton Ch., Northampton.

- Greywell Ch. Tower, Hampshire.
 Grinton Church, Yorkshire.
 Griston Church, Norfolk.
 Hampden-in-Arden, Packhorse Bridge, Warwickshire
 Hampton Court Palace, Midx.
 Harrow Church, Middlesex.
 Heath Chapel, Shropshire.
 Hedingham Castle, Essex.
 Hendon Parish Church, Middlesex.
 Hengrave Hall, Suffolk.
 Hereford, Price's Hospital.
 Hever Church, Kent.
 Hevingham Church, Norfolk.
 Heydon Church, Norfolk.
 Holgate Church, Shropshire.
 Hook Norton Church, Oxon.
 Hornton Church, Oxon.
 Houghton-le-Dale, Norfolk,
 Wayside Chapel.
 Icklingham Church, Suffolk.
 Ightham, Kent, House at.
 India, Monuments of
 Inglesham Church, Wiltshire.
 Isfield Church, Sussex.
 Kingsland Church, Herefordshire.
 King's Walden Hall, Herts.
- Kirkwall, N.B., St. Magnus Cathedral.
 Ledbury Ch., Herefordshire.
 Leek Church, Staffs.
 Leicester, Ruins in Bradgate Park.
 Lincoln Cathedral, Tombs.
 Litcham Church, Norfolk.
 Llanbeblig Ch., Carnarvon.
 Llandovery, Vicar Prichard's House.
 Llanferres Ch., Denbigh.
 Llangelynin Ch., Merioneth.
 Llanthony Church, Monmouthshire.
 Llantrisant Church, Glamorganshire.
 Llanwarne Old Ch., Herefordshire.
 London, Barnard's Inn, Holborn.
 London, St. Ethelburga Ch., Bishopsgate.
 London, Gough Square, Dr. Johnson's House.
 London, Hackney, Old Ch. Tower, Mare Street.
 London, Ancient Crypt at No. 3, Laurence Pountney Hill, E.C.

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| London, St. Martin's-in-the
Fields Church. | Newton Regis Ch., Warwick-
shire. |
| London, Trinity Ground,
Mile End Road. | North Mimms Hall, Herts. |
| London, Westminster Abbey, | Norwich Cathedral, Norfolk. |
| London, Westminster
School, Old Dormitory. | Norwich, Norfolk, Maid's
Head Hotel. |
| Longford Ch., Derbyshire. | Nunney Church, Somerset. |
| Lullington Church, Sussex. | Orange, Roman Theatre at. |
| Lysworney Church, Glamor-
ganshire. | Ordsal Hall, Lancashire. |
| Marras Ch., Carmarthenshire. | Orton-on-the-Hill Church,
Leicestershire. |
| Matlock Bridge, Derbyshire. | Osmaston Church and Hall,
Derbyshire. |
| Mawgan-in-Meneage Church,
Cornwall. | Oundle Church, Northants. |
| Michaelchurch Church,
Herefordshire. | Oxford, St. Mary's Church
Spire. |
| Milbourne Ch., Westmor-
land. | Pembridge, Herefordshire,
Old Rectory. |
| Minety Church, Wilts. | Raunds Church, Northants. |
| Moreton Hall, near Congle-
ton, Cheshire. | Richard's Castle Old Church,
Herefordshire. |
| Navan, Co. Meath, Moat at. | Richmond, Yorkshire, Old
Priory Gateway. |
| Netherton Chapel, Worcester-
shire. | Rochdale, Old Crosses near. |
| Newark Town Hall, Notts. | Rome, St. Maria in Cosmedin. |
| South Newington Church,
Oxon. | Rothwell Market House,
Northants. |
| Newnham, Gloucestershire, | Rowley Church, Yorkshire. |
| Old Vestments at. | Rugeley Old Church, Staf-
fordshire. |

- Rye, St. Augustine's Priory, Sussex.
 Rye, Old Houses, West St., Sussex.
 Saltwood Church, Kent.
 Sandown Castle, Kent.
 Scawton Church, Yorkshire.
 Selby Abbey, Yorkshire.
 Shaftesbury, Dorset, Burr's House in Bimport.
 Sheriff Hutton Castle, Yorks.
 Shiere Church, Surrey.
 Shillingston, Dorset, Remains of Cross
 Sipton-under-Wychwood Church, Oxon.
 Sipton Hall, Salop.
 Shobden, Herefordshire, Old Norman Font.
 Stainburn Church, Yorkshire.
 Stanion Church.
 Steventon, Berks., Old House at
 Stoke Gifford Ch., Gloucestershire.
 Stoke Prior Ch., Worcestershire.
 Stonehenge.
 Strensham Ch., Worcestershire.
 Sutton Courtney Ch., Berks.
 Sutton St. James's Church, Lincolnshire.
 Swansea Church, Glamorgan.
 Sysonby Ch., Leicestershire.
 Tarrant Crawford Church, Dorset.
 Theddlethorpe, Lincolnshire, All Saints Church Tower.
 Thompson Church, Norfolk.
 Throckmorton Church, Worcestershire.
 Totnes, Devon, Ancient Gateway.
 Tottenham, Middlesex, Sanchez Almshouses.
 Tudeley Church, Kent.
 Uffington Ch., Berkshire.
 Wakefield Old Grammar School, Yorks.
 Walberswick Church, Suffolk.
 Walsingham Old Ch., Norfolk.
 Wantage Church, Berks.
 Wareham Church, Dorset.
 Warwick, St. Mary's Church, Beauchamp Chapel.
 Wellow Ch., near Romsey, Hants.
 Wells, Somerset, Bishop's Barn.

Wendens Ambo Ch., Essex.	Wisbech, St. Mary's Church,
Weobley Ch., Herefordshire.	Cambs.
Whaplode Church, Lincs.	Wolfhamcote Ch., Warwick-
Whitfield Church, Kent.	shire.
Widford Church, Oxon.	Wolvey Ch., Warwickshire.
Willoughby - in - the - Wolds	Wycliff Church, Yorks.
Church, Notts.	Wye, Kent, Old Monastic
Winchelsea Church, Sussex.	Buildings.
Winchester Cathedral,	Wymondham Ch., Norfolk.
Wykeham's Chantry.	Wyvenhoue, Essex, Old
Winchester, Hants, St. Peter's	Plastered House.
Cheesehill Church.	Yarpole Bell Tower, Here-
Winterbourne Ch., Dorset.	fordshire.

The seventeenth Annual Meeting of the Society was held in the Old Hall of Clifford's Inn, on Thursday, June 14, 1894.

The chair was taken by Mr. J. T. MICKLETHWAITE, F.S.A.

The CHAIRMAN moved that the Report be taken as read, and adopted.

Mr. PHILIP WEBB seconded the motion, which was carried unanimously.

The CHAIRMAN proposed the following resolution, which was seconded by Mr. PHILIP NORMAN and unanimously adopted :—

“ That this meeting is of opinion that the proposed destruction of the mediæval Church of St. Ethelburga, Bishopsgate, one of the few remaining City Churches

spared by the Great Fire is to be deplored." Mr. HEYWOOD SUMNER read a paper, entitled—

PROTECTION AND PRODUCTION.

I think the title of my paper suggests trade. It conjures up the standing quarrel between free trade, fair trade, protection, and all other human arrangements for the prevention of bad times. It would be a suitable text for an address at the Chamber of Commerce.

So I begin by explaining that the Protection of which I shall speak is that which this Society preaches, namely, the Protection of ancient art; and the Production of which I shall speak is that which we desire to have practised, namely, the Production of living public art. I shall attempt a brief survey of this temper of Production which, in different forms, has become one of the established facts of our time, and shall further attempt to show that there is a connection between the works which we desire to protect, and the works which we desire to see produced, demanding our close attention. For, like the Jews of old, most of us work with two hands: in one, we bear a sword, and fight for the works of our forefathers; in the other we bear a trowel, and build up, as best we may, the works that are to express our age to future generations.

Now the temper of Protection which this Society preaches is one that recognises the genius of the place. We desire that buildings and movable works of art should be carefully, and reverently preserved *in situ*. We believe that all

fine production is organic, and its real life inseparable from its surroundings.

Accordingly this Society intercedes for the life of ancient art, shows how it may be prolonged by proper care and use, denies that it can be restored when it has been killed, and both in town and country urges the value of the past upon the present.

But the times have been very difficult, and emergencies have arisen under such hasty pressure that the protection we advocate has often been practically impossible, and so we have to be grateful for the protection afforded by museums to movable works of art.

These seem to be the two forms of Protection that have become established.

The one (in England) has been initiated, and is maintained by the voluntary effort of those who value the spirit of art.

The other has been initiated rather by the collector, and is maintained by the State.

But why do we take all this trouble to protect ancient art at all? Why do we set such store by our collections of the scattered fragments of antiquity? Are we not in danger of being buried beneath the accumulated stores of bygone material? Indeed, I can understand that humorous recoil from Protection which Nathaniel Hawthorne expressed when—after spending some hours in the British Museum—he wished “that the whole past might be swept away, and each generation compelled to bury and destroy whatever it had produced before being permitted to leave the stage. When we quit a house,” he says, “we are expected

to make it clean for the next occupant ; why ought we not to leave a clean world for the next generation ? ” Is there not even to us, members of this Society, something attractive in the idea of a clean world ? and starting afresh, and doing things because they were positive human requirements, and not clever refinements to meet shifting fancies, or learned exercises in the dead language of a buried style ? And yet, when we have smiled over the fantasy of a clean world, and a fresh start, we still remain subscribers to the S.P.A.B., and still believe in Protection with all its perplexities and difficulties of conduct and adjustment.

But why ?

I think these are the main reasons why it has been and is now so necessary to protect ancient art.

Because in this century science and commerce have fashioned and demanded man's handiwork in such experimental haste that human requirement has been deprived of its sobriety. Men have been distraught with their sudden command over time and space ; bewildered with a reckless expansion of commerce ; pre-occupied with enterprises in defiance of natural obstacles ; blinded with antiquarian research. So it has come to pass that old works wrought in a different—an artistic—temper have been destroyed as useless aberrations, or have been restored by means of scientific knowledge. In either case Protection has been the first thing needful.

Again, because ancient art is one of the records of the soul of man. It comes down to us through all the shifts and confusions of the centuries with silent messages of spiritual beauty. Like creation, it has neither speech nor

language, but its voice has gone out into all lands, and it reveals to us profound glimpses of a pervading inspiration.

We, who perceive this, regard the destruction of works of art as a kind of murder, and their subsequent restoration as folly: for we believe that fine work expresses and fulfils the character and imagination of its own generation; and we know that the character and imagination of our own generation can neither be expressed nor fulfilled by scientific, eclectic copies of artistic, traditional achievements.

Moreover, we know that fine work has within it an inherent power of *re-creation*. It inspires. It is not merely for historical reasons, for connoisseurship, and for probable value that we protect ancient art, or that the State collects it in our museums; but for Inspiration. These works and specimens, we say, bear the stamp of permanent beauty. They are counsels of perfection. They have power within them to re-create, and the spirit that once inspired, still emanates from them.

Protection has been the first thing needful, and such, I believe, are the main reasons for the cause this Society advocates.

But when we have made our plea, and, through good fortune, a work of art has been protected and maintained *in situ*, or, failing this, its fragments preserved from utter destruction in a museum, I think we turn from past to present, and consider that the end both of protector and collector must be that art should again inspire man's handiwork, and again shape our surroundings. Thus we turn from Protection to Production, and ask ourselves how it came to pass that such works were produced, how such

artists were trained, and further how we ourselves are profiting by our knowledge and appreciation of their achievement.

To give adequate replies to such questions would require both space and resource far beyond my scope ; but it seems to me that from one fine period of art we may gain a suggestion that applies to all.

For example, we are all agreed in protecting and collecting the arts that grew and flourished in Italy from the thirteenth to the sixteenth centuries. This Society has made protests on their behalf. The State has spent thousands in buying up the fragments that remain, and we know a great deal as to the customs and conditions that helped to produce this work we value so much. Well, speaking briefly and generally, it seems that the possibility of producing such works was sustained by means of a wise and constant public demand.

A wise demand, and thus the best men in their respective crafts were encouraged. A constant demand, and thus such men and their assistants were kept in work. A public demand, and thus they were called on to give expression to national developments, rather than to the varying fancies of individual connoisseurs. Art was constantly wanted in daily public life. Patronage was wise, for those in power, whether in Church or State, employed the best men, and were ready to abide by the unexpected result. In short, Production depended upon an organic custom of employment, a custom that extended to small as well as to great things.

Well, how were the workers produced who did such fine

things? And what were the methods of study that resulted so fortunately? Clearly methods which were so fruitful in results must share the permanent value of their achievement.

The answer is simple. Fine workers in the arts and crafts were produced by means of being apprenticed to fine producers. This was their training. The students grew up amid the restrictions and the advantages of real work. They absorbed through practice traditional methods and experience, they learnt through practice the limitations and requirements of work done for or in a given place. Thus trained, a born artist succeeded to the surplus work of his master, equipped for the task, and not too fine a gentleman for the job, while the average craftsman was honourably employed in giving help to masters of inexhaustible invention. How are we profiting by our knowledge of the event? It seems strange, but we have decided that artists should be trained in quite another way. Organic custom is no more to be relied upon, but scientific system is to avail. Students are to be instructed in large numbers by certificated teachers. Production is to be taught by way of abstract exercise, not of living practice; and eventually, when students are sufficiently advanced in their exercises, they may obtain medals and prizes, and may then depart to shift for themselves as best they can; thus making way for more students, more medals, more shifting, and so on.

The scientific, political, and official educator likes schemes, schedules, classifications, certificated results, and we are apt to be overawed by this imposing machinery of means, yet what is the result? We know the result of the old method of production. The work of this Society is a

standing protest on behalf of their achievement. The State attests its appreciation in our museums. What is the result of our system?

The result is that a crowd of students are produced—a supply without relation to a demand—who find out through bitter experience that, in spite of their school success in scheduled exercises, there is no real work awaiting them outside, and that the only public occupation for artists which the State encourages is that of a certificated teacher. I do not think the S.P.A.B. of the future will deal swashing blows in protection of the results of our system, nor do I think that the museum authorities of the future will attest their appreciation by searching England for the relics of such production.

Of course not, I shall now be told by the scientific educator; nobody pretends that a State system can produce artists, but it can give equal chances to all clever boys, and it can help the cleverest to emerge by means of examinations, certificates, medals, and prizes. This is the collective idea as applied to art.

Is it really? Does experience teach us to believe in the collective teaching of any art or craft? Is it not a matter of individual affinity? To come across a real alive man, engaged upon a real alive piece of work, is worth a wilderness of certificated masters: while as to design, it cannot be taught or learnt apart from practice, any more than you can learn to swim on a chair.

The collective application of individual achievement, this is the collective idea as applied to art.

By which you mean patronage, the statesman will reply,

and patronage is without the scope of our Acts. Grants in aid may be mentioned, but it is quite idle to urge State patronage of the arts. We allude, of course, to the works of living artists; as soon as you are all dead the State authorities who are responsible in these matters will be most happy to encourage such real talent as there may have been among you.

Thus are we shown, as usual, to be unpractical persons. Indeed, the artist who writes or speaks on the subject of art does so in fear and trembling, for traditionally he is a silent man, "Unwise by very reason of his diligence"—so says the son of Sirach; "Deluded in the thought that his craft skill gives him insight into all sorts of high matter"—so says Plato; "A trifler, incapable of higher things"—so says Plutarch. And our system is a high matter which confounds the knowledge of the deluded and trifling artist, for he believes that the beautiful works which have escaped from the wreck, and restoration of the past were the work of living artists applied to the beautifying of daily life; and yet the same State system that protects and collects, that values and buys these fragments, shuts its eyes upon daily life, and tells us that it can only recognise the work of dead artists as applied to the filling of museums.

Truly, this is a strange connection between the works we protect and the works we desire to see produced.

And it demands our close attention. For now, curiously enough, we see the opinions of this Society, namely, that works of art should be retained and maintained *in situ*, are being adopted by the statesman, though not perhaps entirely for our reasons.

France has got its ancient buildings swept and garnished, scheduled as historic monuments, and placed under the central sway of an official department.

Italy has been awakened to the fact that foreigners come there to see its ancient art, and that the country is being despoiled of its wealth owing to the carelessness of custodians, the enterprise of dealers in antiquities, and the demands of foreign museums. Accordingly works of art, in churches, sacristies, and other buildings are for the future declared to be national monuments, and a State prison awaits the salesman; while at the present moment here in England this State protection of ancient buildings is being propounded as part of the solution of a great social problem.

We are now well aware of what we may expect from the State system of science and art, so far as it affects production; and indeed I do not think the spectacle of our daily public life bears favourable witness to the policy of the past forty years; so we shall do well to pause and to consider, before a scientific State system of Protection of Ancient Buildings is inaugurated in this country, whether our experience reasonably leads us to hope that the life of ancient art can possibly be prolonged by the official care of a State department, by unsectarian committees, by scientific custodians, and by policemen.

Not in this fashion shall we rightly protect or truly reverence the work of our forefathers. Not in this way shall we ever achieve the ideal raised by William Morris of an art produced "by the people for the people, a joy to the maker and the user," nor attain our desire that art should

again inspire man's handiwork, and again shape our surroundings.

Thus I have attempted to suggest a train of thought, and of obstinate question, that I believe is worthy of consideration by the members of the Society for the Protection of Ancient Buildings.

Mr. WILLIAM MORRIS proposed, and Mr. REGINALD BLOMFIELD seconded, a vote of thanks to the lecturer. Motion carried unanimously. Mr. JOHN HEBB proposed a vote of thanks to the CHAIRMAN, who briefly replied, and the proceedings then terminated.



SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

Dr.

Statement of Receipts and Payments for the Year 1893.

Cr.

RECEIPTS.		PAYMENTS.	
	£ s. d.		£ s. d.
To Balance at the 31st December, 1892, as per last statement	4 17 5	By PAYMENTS DURING THE YEAR 1893 :—	
To RECEIPTS DURING THE YEAR 1893 :—		Printing	45 12 2
Annual Subscriptions	270 16 10	Office Expenses, including Secretary's Travelling Expenses	34 13 11
Donations	15 0 0	Members' Travelling Expenses	11 0 3
Received for Travelling Expenses in visiting Churches, &c.	1 11 0	Secretary's Salary	120 0 0
Owing to Bankers	287 7 10	Clerk's Salary	71 0 0
	10 1 1½	Rent of Office	20 0 0
			302 6 4½

£302 6 4½

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JOHN J. AUSTIN, Auditor.

May 9, 1894

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If any Member finds his or her name incorrectly given, the Secretary will be obliged by the error being pointed out to him.

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The Society regrets the loss by death of the following Members:—

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Prof. ROBERTSON SMITH.

Society for the Protection
of Ancient Buildings.

THE
Eighteenth Annual Report
OF
The Committee.

NOVEMBER, 1895.

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The Committee had hoped that Lord Balcarres, M.P., would read a Paper at the Annual Meeting of the Society this year, but owing to his Lordship's absence from England this cannot be, and therefore it has been decided at once to issue the Committee's Report and to abandon the Meeting.

Society for the Protection of Ancient
Buildings.

ANNUAL REPORT.

TRUE AND FALSE RENAISSANCE.

THE progress of the Arts has always corresponded with remarkable closeness to the fortunes of the human race. When the social condition of a people has been happy, when there has been no great anxiety for the means of subsistence, when there has been a movement of popular enthusiasm, the Arts have given expression to the universal content. According to the temper of the people, or as circumstances have been more favourable for one or the other of the Arts, there has been an outburst of song or a time of noble sculpture or painting, and architecture has made at such times its greatest progress; for this is the Art which allies itself most directly with the wants, the pleasures, and the triumphs of humanity. When, on the contrary, Society breaks up, becomes indolent, corrupt, Architecture is the first of the Arts to suffer from the blight. Having no longer any root in popular sympathy, no foundation in general

usefulness, it languishes, the artist is discouraged by the caprices and ignorance of a few patrons in whose hands is the administration of what remains of public wealth, he is forced to do what he dislikes, and to pander to a low taste for ostentation and novelty. These are times of decline, of debasement. There have been times of extinction of the Arts, when a whole people has been overridden by foreign conquest, when pestilence and famine have desolated entire countries. Such a time was the 7th century in Italy. A long and disastrous war had ended in the expulsion of the Goths, and in the utter ruin of the country. Before any measures could be taken to restore some kind of civility came the great plague of A.D. 567, more terrible than that of the 14th century. To this followed the invasion of the Lombards. Italy therefore experienced during those fifty years the extinction of its ancient civilisation and the introduction of an unmitigated barbarism. Before the war began, the Arts of Italy, declining for a time with the decline of the Empire, had risen again to the perfection we may still admire in certain churches of Ravenna and Rome. After the invasion they existed, if at all, in a state of complete prostration, showing scarcely any sign of life for two hundred years. This was a rare case. The decline of Art usually accompanies insensibly the degeneration of a people ; the full, strong current of its prime being lost in the vagaries of independent streams, or in stagnant waters which reflect whatever is presented to them without being able to give form or colour of their own. There is another condition, certainly. Art may

suffer when a people is too much occupied with the reconstruction of the State to give thought to anything else ; but such a time is always the precursor of revival, and, if neglectful for a time of the Arts, is really preparing for them a new soil and a new development. In whatever way the revival may come, the first symptom of a return to better things is the eagerness with which men look back for example and inspiration to the times of national vigour. We turn instinctively to the works those times have left us, and by copying or study we strive to learn the secret of their excellence, and to possess ourselves with the spirit of the workers. Then, as we take up the study in an intelligent or slavish way we succeed well or ill, we create a new time of progress, or we pass from pure inactivity to a sterile dilettantism.

The 19th century has seen the end of a long period of decline. In the early years of it certain partial, almost antagonistic efforts were made towards a revival. There was the Romantic movement, the Classic revival, but not until the middle of the century was anything like a general movement begun for bettering the sorry condition of the Arts, more especially that of Architecture and the Arts depending on it. This movement, as we all know, has taken the direction in England of a revival of the architecture of the 13th, 14th and 15th centuries and, finally, of that of Queen Anne. It has not yet resulted in the adoption of any of these as an adequate expression of the esthetic sense of the people, or as the most convenient form by which the mercantile,

domestic and religious wants of the age may be equally satisfied. While this movement then is still going on it is time to consider its tendencies, to ask ourselves whether the course it has taken be the best for the object in view and also, what are the dangers or advantages to Art which attend it. To do this, we must again look back to other times of revival or renaissance and, comparing their method with ours foresee, if we may, the probable ending of the experiment now in hand. Such an enquiry would in any case be worth making ; it should have a special interest to this Society, for it touches closely that question of "restoration" in which we are specially interested, and it concerns also the preservation of those ancient buildings from which all inspiration in days of future difficulty will again be sought.

Let us, then, turn again to that time of almost total extinction of the Arts in Italy, and to the revival which in due time followed. It has one remarkable episode which should be worth much to us. In Italy itself better days were slow to come. The rule of the Lombards was not actually without encouragement to the Arts, but the servitude of the Italians and the persistent barbarism of their masters were alike unfavourable either to the development of new forms or to the refinement of the old. The real revival came from Greece. There, in the 9th century, and particularly under the wise government of the Macedonian Emperors, all things went well. The country prospered once more, commerce and wealth increased, and a new outburst of national sentiment reinvigorated the Arts, which were also purified in some

measure by the appeal to antiquity which was part of the movement. In the 10th and 11th centuries this neo-Greek Art became, in varying degrees of purity, the Art of all Europe. Architecture was propagated by sending masters direct from Constantinople, by the aid of missionaries, pilgrims, and merchants ; the lesser Arts by the trade which Constantinople had with all the world. At this moment it seemed as if the Greek Empire might be consolidated and recover even more of its ancient territory. But consolidation was also going on in the West. In Germany more particularly, a strong monarchy was being formed, and precisely one of its aims was the re-establishment of the Empire of Charlemagne. This empire, it will be remembered, was not merely personal. The authority which Charles exercised was that of the Roman Empire conferred upon him at Rome by the Roman Pontiff. That empire and authority, if during bad times they were little exercised, had never been extinct in the estimation of Western Europe. In Italy and Provence more especially, the permanence of the Roman Empire, the right of the city of Rome to universal dominion, was never doubted for a moment. The progress of Christianity had given force to the claim. An emperor was in the Divine order of things, and Rome had the sole right of proclaiming and crowning the emperor. Such ideas, it need hardly be said, found little favour at Constantinople. Nevertheless, Otto the Great and his successors re-established the Western Empire by the sword, by careful diplomacy, and by cultivating in all ways the sentiment of what was Roman as

opposed to what was Greek. A systematic revival of Roman customs, literature and art was begun, and was pushed with all the force of the imperial house, aided mightily by the ingrained respect for the Roman name in Italy and the ancient provinces. Otto III. found this propaganda so well advanced that he ventured to strike a medal with the legend, *Renovatio romani imperii*. He affected Roman costume, and he proposed to himself nothing less than the revival of the age of Augustus, and to make Rome once more the seat of the empire, reducing Germany and Lombardy to the position of provinces. After his death this romantic scheme was reduced to more practical outlines, but there remained, beside the ideal of a united Christendom under Pope and Emperor, the revival of learning, which was a necessary outcome of all that foraging of antiquity, and also, that revulsion towards Roman Art with which we have to do.

We come, then, to the consideration of that extraordinary renaissance of the 11th and 12th centuries, which produced a new architecture in certain parts of Western Europe, logically developed from the antique, but retaining more of its characteristic features than were found in the prevalent Byzantine of the time. The neo-Greek style was itself a development from ancient Roman architecture, but it had been considerably modified by changes in the methods of building, by the novel forms of the buildings themselves, and by the liberty given to the sculptors. The revival required a more careful reproduction of classic ornaments, it set aside the Greek plan of a church to return to the Basilica, and it preferred the waggon

vault, or the trussed timber roof, to the series of Greek domes. In its admiration of ancient Art it used the columns and caps of classic buildings wherever they might be had, returning, in fact, to the practice of the 4th and 5th centuries in this respect. When sufficient antique work could not be had, the sculptors of the new school imitated from the specimens which remained. The works of this new school are found in Italy chiefly, and in Provence, in the cities which retained, with more or less completeness, their ancient constitutions. In many parts of Italy, however, the Greek influence was strong enough to maintain the Byzantine style in full vigour, and in the south of France the monasteries, deriving their inspiration from another source, disregarded the novelty. The revival was emphatically a Latin one, promoted in the first place by the German Emperors, but taken up by the Latin cities as a symbol of their growing independence, the seal of their Roman origin. It was in aid of this revival, no doubt, that Peter the Deacon, cartularius and librarian of Cava, compiled in the year 1128 an abbreviated edition of Vitruvius, and it may be noted, as evidence of the intention of the architects, that modern critics have made grave mistakes in estimating the age of some buildings of this time. The Baptistry of Florence has been attributed to the 7th century, and to the classic epoch itself. There are parts of the church of St. Miniato of which it is extremely difficult to say whether they belong to the original structure, or if they are of more recent date. Mr. Fergusson supposed the porch of Notre Dame des Doms to be of the time of

Charlemagne, but he was much puzzled by it, and confessed that it might "almost be said to have been copied from the arches on the bridge of Chamas," of the 2nd century. These are sufficient examples of the reality of this renaissance. If it had stopped there it would have remained extremely interesting as a proof of the ease with which the Latin people could return to their ancient Art ; but this revival, made at a time when artists were not accomplished archæologists, resulted in something better than mere imitation, it produced a beautiful and natural development, which enriched the Art with new models, and carried Roman principles of construction far beyond the frigid classicalism of Vitruvius and the Augustan age. The country in which this form of Romanesque is seen in greatest perfection to-day is Provence, and especially that district where the remains of Roman Art are finest the lower valley of the Rhone. Here, where the Greek and Roman blood preserved the instinct of classic design, the development of architecture was continued with entire fidelity to the principles already established before the fall of the Empire. We have thick walls, simple vaulting, low pitched tile roofs resting without carpentry on the masonry of the vault. The lintel is used as freely as the arch, each according to its mechanical value ; the pointed arch or the round, also under the same strictly utilitarian rule, but the round always when utility may give way to sentiment. Under these conditions the buildings of the 11th and 12th centuries of Provence have a beauty, solidity, and reasonableness no architecture has surpassed.

Let us now return to Italy. There this revival, made at first in the interests of imperialism, had become national, or rather, communal. In Rome it grew and developed freely with the impetus of successive revolutions. We have seen it for a moment in Florence, where its reproductions of some ancient details made it a puzzle to archæologists who had not sufficiently studied the characteristics of the many classic styles of Italy. In every corner of the peninsula its traces are found, but in those parts not so purely Latin its development proceeded irregularly. In the South the people were Greek by origin, and very often Byzantine by sympathy. Greek influence was supreme in Venice, and was strong even at Pisa. In Lombardy, though the cities were tenacious of their Roman privileges, the populations were of mixed race, and Lombard architecture shows marked peculiarities. In Calabria and Apulia the Norman conquest was followed by the invasion of the architecture of Rouen and Caen. The causes which produced so much diversity and dissension among the peoples of Italy were thus not without influence on their Arts. Still, and notwithstanding these disturbing conditions, the new style, as representing what was native to the soil, prevailed throughout the peninsula, and produced the noblest buildings of the time. Under more favourable circumstances it might have eliminated the discordant elements and become a consistent national architecture, obedient to the unchangeable methods of the Italian builders and expressive of the unquenchable pride of the people in their ancient traditions. But the influences at work

were too many and too strong. It endured, nevertheless, until late in the 13th century, when it was suddenly checked and overridden by the new Gothic from France.

It would be interesting to trace the political events which gave to the foreign style an immediate predominance, more especially since they were singularly alike in Italy and in Provence ; but we have to do only with revivals at present, and we must pass at once to that of the 14th century. This new revival of the Classic Art of Italy was one of the consequences of the patriotic feeling which had been growing steadily since the revival of which we have already spoken, and more especially since the study of Roman law had taught Italians the extent of their former authority. In the century of Petrarch and Boccaccio the impatience of foreign interference was intensified by the belief that Rome ought still to be giving laws to the barbarians. Petrarch was never tired of preaching the majesty of Rome and the right of the Italians to govern the world. Rienzi had but to call himself Tribune and the universal acceptance of his pretensions, made in the name of Rome, showed how well they corresponded to the deepest convictions of every Italian. All Italy thought for a time that what all desired had been accomplished, and when the revolution suddenly collapsed the hopes it had raised could not die with it, but were sustained and found comfort in continued contemplation of the older and better days. It was impossible to keep the mind thus fixed on the former greatness of the country, to

read ancient authors, and to study the ancient monuments* without finding that the thoughts, and language even, of antiquity were becoming the thoughts and language of the day, and without desiring that the external world also should bear the complexion of the idolised past.

And so, insensibly almost, the new renaissance began with the assimilation of details of ornament and of minor architectural features to the antique. If this process might have gone on, it is possible that the transformation of the Italian-Gothic might have been completed without loss of the new principles of construction, and a congenial national style evolved. But such slow progress, such half-and-half measures, did not satisfy the ardent enthusiasts who called all work of Northern origin "barbarous." As their own studies led them deeper into the minutiae of classic learning, they would fain see their new knowledge reflected by the Art of the day. They would have the artists as learned as themselves. The movement began by Petrarch and the first humanists was, however, too literary and transcendental to be understood very well by the artists—at first, and circum-

* How intimately respect for ancient monuments was associated with the desire for political freedom is shown by one of the first acts of Rienzi. The third of the new code of laws framed by him enacts that "the buildings of Rome shall no longer be pulled down; they shall become the property of the city, which may, if it think fit, repair them," &c., &c. Fancy a modern revolution putting the preservation of ancient buildings in the front of its programme! The difficulty of supposing such a thing is a measure of the estimation in which Italians of the 14th century regarded these monuments of the former majesty of Rome.

stances were much less favourable than when the Emperors of the 11th and 12th centuries encouraged what was Roman rather than what was Greek. The workmen of that time had little difficulty in changing a style which was already classic in many respects to one which was rather more so. When the architects had set out the foundations of a building, when ancient columns, capitals and other ornaments were still to be found in every large town, and Rome had enough and to spare for all, the workmen adapted themselves readily enough to the altered circumstances, and they made pretty fair imitations of the old work when new work was required. After a while, too, they found themselves so much at home that they were able to mould the style to their fancies, and to develop it as we have seen. When, however, a quite contrary and foreign Art had taken the place of this, it was not an easy thing for a few enthusiasts to persuade workmen, broken now to the Gothic style, to give up their established ways, and to go back suddenly to classic forms and to traditions which were lost. It is possible that, but for a catastrophe which well nigh swept away the whole race of workmen at a blow, the Italian renaissance of the 14th and 15th centuries might have proved some such compromise between Gothic and Classic as our Tudor architecture of the 16th century ; but the plague of 1348 came to the aid of the innovators, and enabled, nay, obliged architecture to begin again. How completely all building was stopped, and all trades and industry for a time, by this dreadful death, it is unnecessary to repeat. Its effect

on architecture must, however, be noted. In England, as in Italy, it emptied the workshops and put an end to contracts; but a new generation of workmen, aided by the veterans who survived, were able to continue the tradition, not without modification however. In Italy there seems to have been no survival of skilled workmen. Compare the chapel built at Siena to commemorate the stoppage of the plague with the work in hand before it broke out. This tiny chapel, begun in 1348, was only finished in 1376 after being pulled down four times, and it is finally, so far as the work of that time goes, a monument of the feebleness, the utter incapacity of both architect and workman. The same feebleness, awkwardness, lack of skill, is equally observable at Florence in the stiffness, ugliness and tiresome repetition of the work done immediately after 1348. Now was the opportunity. The whole thing had to begin again; why not in the true "national" style? The architects were only too glad. They also had imbibed with a liberal education the same ardent affection for whatever savoured of antiquity. They made designs which were intended to be very classic. Vitruvius was again studied. Any fragment of antique sculpture or architecture was diligently drawn and measured, and the revival recommenced. How it ended is the point of this comparison. We wish to contrast this last renaissance which ended in the degradation, the dishonour of what it professed to restore, with that revival of the 12th century which gave new life to the ancient root, and caused it to put forth

fresh branches as vigorous and prolific as had ever been the parent stem.

The difference between the two we believe to lie in the manner in which the revivals were made. In the earlier time, when as yet archæology did not exist, the artist studied his model without losing his independence. He was able to take what was essential to the style, what pleased him or suited his purpose, and to neglect the merely temporary forms suited only to its past conditions. He adapted it to the new state of things, and he impressed on it a fine sense of beauty, the product of a longer cultivation, or of a more imaginative temperament. Roman architecture was always practical, it remained so in his hands, but it gained enormously in sentiment and in beauty. The architecture so produced was strong enough to live a thousand years, and elastic enough to accommodate itself to every want. Compare with this the renaissance of the 15th and 16th centuries, with which so many great names are for ever associated. If learning, science, high intelligence in the direction of the movement might avail to produce a new Art, or to revive, which was their only aim, the Art of a former time this revival ought surely to have been made. How lamentably the Italian renaissance came short of its ideal* is a justifi-

* This was, be it remembered, the revival of Classic Art and Literature. Of the great works produced in Italy under the first enthusiasm of the movement this is not the place to speak. They are not products of the renaissance, but had their origin in centuries of previous work. What this renaissance produced is not seen until the 16th century, when the great men, the children of the middle ages, were dead, and the results of the movement began to appear.

cation of the many post mortems which have sought to discover the secret of the failure, and will we hope, excuse this one also. We would say, in a word, that this renaissance failed because it was too literal. It was slavish, bound to the minute reproduction of details, to the repetition of forms which were worn out. It failed because it allowed no liberty to the artist, reducing him to a mere tool for the execution of consecrated types—venerated for their antiquity but unreasonable after so many years of human development ; because it compelled the architect to clothe in obsolete form buildings which were modern in use and in material ; because, instead of inspiring itself with the spirit of ancient Art, it made for itself but a semblance of its dead body. That was the end of it. The beginning promised better things. At first the intention of the movement was purely patriotic, and its earliest efforts resulted in a style which was more Italian than Roman. That was in the nature of the case ; it could not have been otherwise, seeing that all had to be done by the aid of workmen who knew nothing of antiquity, and for whom all Art was the Art of their immediate predecessors ; neither were the architects all at once accomplished antiquaries. As the revival went on, however, the litterati and the dilettanti made it their own. For them Literature and Art were things of form only, and if the Golden Age might be theatrically revived for them it was sufficiently revived. So they goaded ever the architects to new studies. The movement became more and more archæological and architecture more pedantic ; freedom of design was a fault, and accuracy the only

virtue : then, when nothing but sterility and deadness ensued from this mistaken policy, more research, closer imitation, was the remedy. Revival became a sort of mania, a thing to be done for its own sake. After reviving the architecture of Rome, which at least permitted the use of the arch, they must needs go farther back and revive the now useless architecture of Greece and Egypt. In this amusement of the learned only learned men could participate, and Art shrank further into obscurity, abashed by so much erudition. It might have died, but that some occupations remained in which grace and delicacy and imagination might be allowed to appear in other forms than those prescribed by antiquity.

And so it rests with us to begin again ; but in what way ? Which course do we mean to take ? That of the free spirits of the 12th century ? or of the servile copyists of the 16th ? The answer will decide whether our revival is to give us a new national architecture, or whether it shall end in another fiasco. So far as it has gone, the most conspicuous outcome of the revival is the novel practice of restoration, to which our architects have devoted themselves with extraordinary zeal. This new kind of restoration (quite other than the "instauravit" of the old monuments) is both cause and consequence of the archæological studies which characterise this revival more than any former one. Restoration, as it is understood at present, means the restoring to an ancient building its lost members in such form that no difference may be seen between the old and the new. It professes to make all the repairs needed for the security and beauty

of the building in the same style and with all the essential characteristics of the original work. Now, to do this it is evident that the architect must have made himself familiar with the minutest details of the ancient style ; he must be guided always by precedent, and confine himself to the reproduction of certain recognised forms. How deadening to the artistic faculties is such slavery we have already seen in the terrible decline of Art which followed the triumph of the Italian renaissance, and we may still see, unhappily, in any restored building. One of the most painful features of a restored church is the deadly-lively look it has acquired ; nowhere any spark of vitality, the ancient work even, no longer interesting. By scraping and "setting to rights" it has acquired the same stamp of respectable dulness as the new, and its authenticity is doubtful. This is the natural consequence of a system which seeks the revival of Art in the imitation of certain forms of art. If our revival had no better side than this we might already despair. Is it yet too late to ask those most deeply concerned in a movement which might be so useful in discipline to the architect, to abandon a system, the tendency of which was never seriously considered ? This mania of restoration seized us when we were all ardently anxious to atone for the neglect which had well nigh caused the ruin of our ancient buildings. We plunged into it with all the confidence of our new learnt archæology ; no one asked, no one thought of asking, whether archæological restoration is the best, still less if it were possible. We have had time to be-think us, and it ought not to be any longer doubtful that

archæological restoration is a mistake, disastrous alike to the buildings so restored and to the artistic reputation of those who devote themselves to the mechanical task. May we not then abandon this practice?—for the sake of a noble Art which, in its present time of struggle, needs above all things liberty, freedom to develop itself under the new conditions of modern life, and to find for itself the forms which may best suit its enlarged means and more varied duties. Given such freedom, it would not serve less well the task which also belongs to it at present: the preservation of those monuments of its better days by whose help, in great part, this revival of architecture is being made. The preservation of our ancient buildings is indeed a first duty, but for this no help is needed from archæology. Archæology, whether it can restore the past or cannot, can do nothing for the *stability* of a building. Strange as it may seem, archæology is *not* a necessary accomplishment of whoever would add to or repair an ancient building, and this archæology itself might have taught us. Our ancient buildings are rarely the work of one period. They have been founded in the 12th century perhaps, enlarged in the 13th and 14th, repaired in the 15th. The 15th century builders did not think it necessary to change their manner when they repaired or enlarged a Norman building, and their work, frankly their own, never looks amiss or injures that of their predecessors; though some archæological architects have thought differently, and have done irreparable harm to the buildings entrusted to their care by correcting what they were pleased to call the “anachronisms” which

such direct and honest repair occasioned. To those not blinded by antiquarianism, however, it is evident—from the numberless examples afforded by ancient buildings—that the juxtaposition of the work of two epochs, having styles absolutely unlike, may be made without offence, if only it be done with artistic feeling. This is what is needed, and this only, to make the work of the 19th century harmonise with that of the 15th, as that does—in Gloucester and Westminster, for examples—with the 12th and 13th. It is constructive power in the architect which enables him to adapt his own work to that of another, and this derives no help from archæology or the study of styles. It depends on what is inventive and perceptive in the man himself, and is hindered rather than helped by too much archæology. It needs not the sad story of the decline of Art to tell us that the minute research, the patient study of the antiquary are uncongenial to the artist, or to convince us that just in proportion as an architect surrenders himself to the delights of archæology he becomes less imaginative, more formal and mannered in his style, and loses the flexibility of mind necessary to one who would adapt his own conceptions to the half-finished work of another. It is with the individual as with the Art itself in the end. The fate which befel the Art of Europe under the pedagogic system of rule and precedent is the fate of each worker under that system. He begins by a certain success in the imitation of his models, and then, if he does not turn away from them resolutely and for ever, he becomes their slave, and Art in his hands never gets

beyond its leading strings,—it withers and dies. Art, to be strong, healthy, able to grow, must be free. Given the natural disposition to turn all sights and sounds into things of beauty, the perfectly unfettered operation of this wonderful instrument is an absolute condition of success. This is why the subjugation of the artist to the limits of a dead style is fatal to his imagination and to his development.

The result of our enquiry, then, seems to be that a revival of Art to be effective must have its modern side as well as its ancient, and that, in order to live, to produce original work, and to be itself the parent of new styles, our revival must adapt itself, unhesitatingly, to the new state of things, and form itself to all the manifold uses of the day. A revival which founds itself on the minute reproduction of Ancient art, can never satisfy these conditions, and is doomed to sterility by the very method it pursues. The practice of restoration, then, is not only a vain grasping at an impalpable ideal, it is also inimical, by its influence on the artist, to the welfare and progress of Art. This consideration, if it were better understood, would suffice to exclude restoration from the methods of the new renaissance, but there is the further not less serious objection that restoration is chiefly applied to buildings which are monuments of Ancient art, priceless monuments to us. It will always be a reproach to this 19th century revival, that it used its imperfect knowledge in the *correction* of the masterpieces of antiquity, and made upon them the childish experiments of its immature days.

Those of our members who contemplate making contributions to any work of repair, will greatly strengthen the Society by making their gift conditional upon the work being done in accordance with the Society's views.

Information on any case can be obtained from the Secretary.

The following appeared in the *Church Times* of October 18th :—

"I had my *Murray* with me, and another handbook to Fairford,

To the credit of the Vicar I learn that he got into conflict with that foolish body which calls itself the Society for the Protection of Ancient Monuments. He pulled down a gallery and restored some stonework which had been ruthlessly destroyed ; and, by the way, he also found some miles away a missing portion of the screen in an old curiosity shop, and of course was abused by this precious Society. Let not the good reader suppose that I personally have suffered from it, for I have never once been in collision with it, and therefore I venture to say, with a bold face, that I have never heard of its doing any good, and *have* known of its doing a good deal of harm. Now, for instance, a very beautiful church is at this moment lying in ruins. The Rector of the parish has an idea that as it was intended for people to say their prayers in, it would be well to put it into the most experienced hands that can be found, and have it restored for this purpose. Immediately a High-priest of this precious Society raises a howl, and urges in the *Times* that it should be allowed to remain in its picturesque uselessness, and that anybody who shall put a roof on will be a Vandal and a barbarian. Can any absurdity be more silly ? I was present once as a spectator at a vestry meeting, at which a gentleman offered to put up a slight defence against the attacks of the weather on the clock

upon a fine old Norman tower. The same howl was raised then, and the opposer's hand was, I believe, the only one held up against it. The benefactor offered to submit his slight design to either the diocesan architect or Sir A. W. Blomfield, or Mr. Pearson, or anybody else the bishop might name. And the "Conservative" (save the mark!) rejected them all, and would hear of nothing but his "society" aforesaid. And he went to London and gave his version of the matter to the Society of Antiquaries, who foolishly, without seeing the drawing, passed a resolution condemning it. The bishop weakly gave way, and told the good friend that he had better, for the sake of peace, abandon the idea, and so the disfigurement and mischief are going on. The Vicar of Fairford was firmer and wiser. I do hope that my readers, if any improvement is suggested in their neighbourhood, will not be led away by the high-sounding title of this Society of Nobodies, but will allow masters of their profession to know their own business."

The following reply sent by the Society was not inserted by the Editor :—

TO THE EDITOR OF THE CHURCH TIMES.

Sir,—The attention of the Committee of the Society for the Protection of Ancient Buildings has been directed to some remarks by your correspondent "Peter Lombard," in your issue of the 18th inst., as to the action of that Society with regard to Fairford Church, and I am directed to appeal to your sense of justice to allow me space in your columns to reply to his strictures.

Reference to our Report for 1887 will show that Fairford Church was receiving our attention in the time of the late Vicar, the Rev. A. S. Loxley, to whom we wrote on March 28th, 1887, as to the treatment of the windows. In his reply, Mr. Loxley said: "I am glad to find that I have anticipated the views of your Committee, and am entirely with them."

These letters are fully set out in the Report, of which I send you a copy, and show that the manner in which my Society takes up these matters is not quite so offensive as seems to be suggested by your correspondent. Its action is frequently called forth by the inquiry of a member whether any particular scheme of repair is a suitable one to which to contribute. In the present case, at all events, the then Vicar of Fairford did not resent its interference, as he issued with his appeal for contributions the following slip: "This work has the general approval of the Society for the Protection of Ancient Buildings, See pp. 19-21 of Report, June, 1887."

My Society having thus guaranteed the proposed works to be such as its members would approve, was bound on their behalf to ascertain whether the advent or a new Vicar would cause any alteration to them; and the necessity for this precaution was abundantly proved by the reply of the present Vicar, "That it was impossible for him to say whether the Committee would consider themselves bound by any pledge given to my Society by his predecessor."

Having taken up so much of your space about Fairford Church, I must only say a word or two about "Peter

Lombard's " statement, that " he has never known my Society doing any good, and has known of its doing a good deal of harm."

I think if he will carefully read the Reports issued by the Society since its formation 18 years ago (with which we shall be happy to furnish him on application) he will come to the conclusion that in spite of much discouragement, the amount of good the Society has done fully justifies its existence. Besides the many instances of buildings which might have been destroyed, and those from which many features of interest might have been swept away but for its interference, it has done something to arouse among thinking men a feeling against vandalism under the name of "restoration" which (though it has not yet had much effect upon the generality of architects) may be traced in many recently published books.

As an instance I will refer to Baring Gould's remarks on the restoration of the Church of St. Front Périgueux, in which he says (quoting from a protest by the Société Historique et Archéologique du Périgord): " Even the sculpture has been replaced in the capitals of columns and pilasters, nearly all of which was in perfect preservation. Every scrap of this precious old work has been thrown away as rubbish, and replaced by copies absolutely devoid of character and interest. In a word, after 25 years of work, after the expense of many millions when a few hundred thousand francs would have sufficed—what has been the result? A new monument, something like the old one, has been substituted for another unique in France, and doubly famous and precious for its remote antiquity and its Oriental origin. What would be thought of a skilful painter who was charged with the

restoration of a rare work of art, a partly effaced fresco of Giotto or worm-eaten panel of Van Eyck, who executed copies very fresh, highly varnished in brilliant colours, in which he had not failed to correct or change what struck him as defective in drawing or in truth, and who, having done this, threw the original panel into the fire or scratched out the fresco."

In contrast to this I would call your readers' attention to the Thornhaugh Church, Northampton, which has recently been repaired on the lines advocated by my Society. The Architects' report, which is published *in extenso* in our Report for 1890, and proves the work to have been of extreme difficulty, ends thus: "We have tried," say the Architects, "not to lose anything of the old record, and have brought to light some of it which was hidden. What needed it has been repaired and made fit for the work it had to do, but nothing has been smartened up and made new in the way of what is called "restoration." That which was old remains old with the honours of age upon it. That which is new is frankly admitted to be so. It is designed to harmonise with the old but not to imitate, and has been done to meet the wants of the Church of to-day, and not to bring the building back to its supposed state at any time in the past."

Which of these two modes of treating a Church is the most reverend I leave your readers to decide. They will at least consider that those who uphold the second course are worthy of the sympathy—not the scorn—of the CHURCH TIMES.

I am, Sir,

Your obedient servant,

THACKERAY TURNER,

Secretary.

29th October, 1895.

The Old Moot Hall, Aldeburgh.

At the request of an inhabitant this Old Hall was visited on behalf of the Society by the Secretary, and a report made upon the building, more especially with reference to a contemplated scheme of alteration. This report was forwarded to the proper authorities, and seems to have had a good effect, as our correspondent, in sending a donation to the funds of the Society, says "that no new windows have been made, and no harm done."

Old House, Beaconsfield, Bucks.

This old house was formerly used as the Rectory, and is a genuine specimen of an old Tudor house. The Society was informed that the house was rapidly falling into decay, notwithstanding its apparently excellent and solid construction. The Committee, therefore, communicated with the owners (indirectly), and it is happy to say that it has received an assurance from them to the effect that the necessary repairs will be carried out without delay.

Beguildy Church, Radnorshire.

The correspondence on the subject of the repairs required by this church began as far back as 1888, and until a year ago very many letters passed between the Vicar and the Secretary ; but in the meantime, complete plans had been obtained from an architect for rebuilding the nave and the tower—the chancel had already been rebuilt.

About a year ago the western face of the tower and the two western-most bays of the nave roof fell down,

and since that time service has been conducted in the chancel.

The church, built probably about the beginning of the 14th century, was a simple parallelogram, with a massive western tower of but very slightly less lateral dimensions than the nave.

The chancel was separated from the nave by an elaborate and well preserved oak screen of late 15th century work. The roof, also ancient, was an excellent one of the 14th century, with curved elliptical ribs and trefoiled windbraces of a pronounced Welsh type, and excepting those that had fallen, the principals were, when the church was visited by our representative, in good condition, though the rafters were rotten.

The tower was extremely massive and plain, but badly built, and with insufficient foundations, which appear to have sunk at an ancient date, and to have often given way since then. In May of this year the Society employed an architect to visit and to report on the church, but it was then too late to save any of the masonry, which was in course of demolition. The roof will be retained and repaired in position, and the Society has been assured that the chancel screen will be preserved intact. Whether it would have been possible to retain any part of the walls, it is now too late to be worth discussing. We cannot, however, help regretting the loss of a very interesting ancient church, not an external feature of which will be preserved, as well as the loss of some valuable internal fittings.

Blythburgh Church, Suffolk.

Some years ago the Society visited this church, and made a long detailed report upon its condition, and stated what repairs were needed and how they would be best executed.

This year the Society has again visited the building at the request of the present Incumbent, who is also the Incumbent of Walberswick, where he has had some much needed repairs done under the Society's advice.

It is interesting to note the present condition of the church. The big "restoration" which the Society's first report tried to divert, resulted in new stone mullions and tracery to the windows, some new external stone dressings, and, worst of all, the old clear glass in the windows was replaced by cathedral glass. It seems a doubtful point whether some old stained glass was or was not removed at that time.

The roof of the south aisle was also renewed at that time and the fittings rearranged. Since then the north aisle roof has been well repaired during the present incumbency, although we could wish that the money expended on new tracery in the spandrels of the trusses to supply what was missing had been saved, for now it is difficult to know which are old, and which new.

The advice just given by the Society urges the importance of at once repairing the leadwork of the nave roof, of attending to the structural condition of the walls of the south porch and other minor repairs, and urging the importance of not laying down new pavements.

Blythburgh Church is still a most noble building, and although restoration has done much to render the exterior dull and uninteresting, the interior—partly owing to its great size and partly to the old fittings, pavement, and nave roof still remaining—is most impressive.

Moyse's Hall, Bury St. Edmund's.

This interesting building has been visited by the Secretary on behalf of the Society. The following letter, which appeared in the *Bury and Norwich Post* of July 30, 1895, will explain the Society's opinion as to its best use:—

To the Editor BURY AND NORWICH POST.

SIR,—This Society has had its attention called to a paragraph which appeared in the *Builder* of the 13th inst., which says that "a memorial is being got up in Bury St. Edmund's, asking the Corporation to make use of the interior of Moyse's Hall as a museum of local antiquities, a purpose for which it is very well suited, and in the fulfilment of which the building would be likely to be taken care of, and would appear in harmony with its surroundings."

This Society has already approached the Mayor of Bury upon the subject, and my Committee desires me through your kindness to make it publicly known that the Society considers the building in question is better adapted to the purposes of a museum than for a fire engine station, but even if used as a museum it should only be on condition that the ancient work should be left absolutely uninterfered with.

I am, Sir, your obedient servant,

THACKERAY TURNER,
Secretary.

*The Society for the Protection of Ancient Buildings,
9, Buckingham-street, Adelphi, W.C., July 26, 1895.*

Chelsea Old Church Tower.

At the request of the Rector, this church was surveyed on behalf of the Society by three of its members, and a report forwarded to him.

The Rector in acknowledging the receipt of the report and thanking the Society for it, said: "It seems very helpful in many ways, and I shall take the first opportunity on my return to London to bring it before the Church trustees."

The Committee therefore trusts that the necessary works will be carried out at an early date in conformity with the Society's report.

Chichester Cathedral.

The Committee has for some time past been giving close attention to the question of the contemplated works of restoration at Chichester Cathedral, and the subject is receiving its earnest consideration.

Clay-next-the-Sea Church.

The Society had this church under consideration upwards of fifteen years ago, and has ever since been very anxious that steps should be taken to stop the decay which was gradually creeping over it. This is at last being done, but it has been so long delayed that much must now be sacrificed which a little care taken in time might have preserved.

The architect, who seems to have a genuine appreciation for the building, has most courteously forwarded his plans for the Society's inspection. Under the difficult circumstances in which he is placed, it would be unfair to criticise them too minutely, but the Secretary has

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written to him, pointing out that if such a building is to remain a storehouse of objects of study to the architect, and of interest to the artist, historian, or man of culture, and above all, if it is to retain those impressive associations which make it most fit for its sacred use, the first thing to be aimed at is perfect truthfulness, and to attain this it must be sternly resolved that no imitation of decorative features shall be permitted, and no ornamental work which can possibly be mistaken for ancient work shall be introduced ; and expressly urging him, instead of going to neighbouring churches for the pattern of a nave roof, to design one himself in such simple form as he may consider best suited to the purpose it has to fulfil, a course which would have the additional advantage of leaving him free to adopt any structural arrangements (such as the use of tie beams) he might think desirable.

The Greyhound Inn, Corfe.

This building has no special architectural features, but it is beautiful, and quite in keeping with its surroundings.

The Committee heard that it was to be demolished in order that the tenant who now has it may have better accommodation for the large flocks of day trippers who come over from the neighbouring towns.

A letter was addressed to the owner upon the subject. In this letter the Committee suggested that the new rooms required might be planned at the back of the house without interfering with the street front.

The Committee received a reply to the effect that permission would not be given for the exterior of the Inn

to be touched. This reply appears to the Committee to be most satisfactory.

Croscombe Church, near Wells.

A member of the Society having written relative to a report that, in the course of some recent alterations to this church, a magnificent Jacobean screen and pulpit had been removed and probably destroyed, the Committee instituted inquiries which produced an authoritative denial from the Rector, who states that the pulpit stands where it always has, and the screen stands in the place to which it was removed fifty years ago. This statement is the more gratifying as the church, rich in woodwork of the 16th and 17th centuries and with its most effective screen of the latter date, was very much admired by the late Mr. John Sedding, the diocesan architect, who said it reminded him of a grand old Flemish interior.

St. Nicholas' Church Tower, Deptford, Kent.

The tower of this church is the only mediæval portion remaining. The Society was this year asked to report upon it, and it urged that as the chief source of mischief was the recent decay of the stonework owing to chemicals in the air, that the worst stones should be cut out and renewed, and that other stones should be cut back and covered with rough cast. It was further pointed out that if the tower is entirely refaced it will no longer be of any value as an ancient building.

We expect, however, that the easier course of a "thorough restoration" will be followed.

St. John's Church, Devizes, Wilts.

The Committee heard that works of restoration were going on at this church, one of the most important in the county, and it wrote at once asking the Vicar and churchwardens if it might be allowed to know what further works were contemplated. As it received no reply, after writing the second time, it decided to send an architect down to visit the building. This was done, and the Committee then wrote to the local press, criticising the work done, and urging that certain rumoured works should not be done. After its letter had gone to press it received a letter from the Vicar, expressing regret that ill-health had prevented his replying to the Society's letter.

Fortunately the Society's letter resulted in a long correspondence, which we trust will bear good fruit.

Old Almshouses, Devizes.

The Society's visit to St. John's Church resulted in its noting the neglected condition of this building, and upon enquiry it learnt that there was a scheme for its removal. The Committee, after learning all it could upon the subject, wrote to each of the Governors, and received sympathetic replies from many of them.

When last any news reached the Society upon the subject it was to the effect that the building would, in all probability, be repaired and retained for its proper use.

Eckington Bridge, Worcestershire.

This fine old bridge, which crosses the Avon between Pershore and Tewkesbury, is well known to admirers of that lovely Warwickshire river, and is one of the gems of

a district rich in ancient remains. A work of the 15th century, it was probably built by the monks of Pershore Abbey, and rises steeply from the banks, on six round-headed arches of red sandstone, dyed a thousand colours with age, and the parapet stones and angular piers grooved with the tow ropes of barges, for the accommodation of which the central arch is much taller than the others, but which have made their last voyage and disappeared long ago.

In the spring of this year the Society was informed by its local correspondent, who had visited the bridge, that it was proposed to restore it, and that he feared the works would be carried out in an unsympathetic way. He also sent some excellent photographs of it by Mr. Harold Baker.

The Committee wrote to the Chairman of the Worcestershire County Council, who in reply promised that repair, not "restoration," should be aimed at. Later, however, the same correspondent heard that the County Surveyor intended to use Black Country blue bricks to replace the decayed stone work, which, though not restoration, would have had a disastrous effect. The Committee again intervened and elicited a promise that stone should be used. The surveyor's specification also was sent by the Chairman for the Society to see; and, since the completion of the work, one of our member's has visited the bridge and reports that it has been admirably repaired.

The Great Hall, Eltham, Kent.

The Committee approached the Office of Woods and Forests upon the subject of some repairs which were needed at the Hall, and we are glad to report as a result that a considerable amount of most important work has

been well done. Had it not been done, it is the Committee's opinion that serious falls of ancient work might have resulted.

Duchess of Suffolk's Monument, Ewelme Church.

In March last the Secretary wrote to the Rector of Ewelme Church relative to a report that it was wished to remove the carved figures round this tomb. This monument is thus mentioned in "Brewer's Description of Oxfordshire," published in 1819 :—

The Church of Ewelme was rebuilt by William de la Pole and his Duchess. On the south side of the church is the beautiful monument of the latter personage, Alice Duchess of Suffolk. Her figure is represented recumbent, and is executed with eminent taste and delicacy. Numerous alabaster angels are placed around, and on her left arm is the badge of the Order of the Garter. It is to be regretted that modern taste has injured the true workmanship of this monument by various efforts in cleaning, scraping, and daubing to improve the comeliness of its aspect.

In spite of the assurance of the Rector that "the Society may be quite at ease as to any desire on his part to treat this historically interesting church in any but the most conservative spirit," the Committee cannot but fear that a strong wish exists on the part of some of the custodians of the tomb to persevere in these ill-judged attempts, so much regretted by Brewer, "to improve the comeliness of its aspect," and will be very much obliged to any member who will undertake to keep a watch over it.

Garway Church, Herefordshire.

This church stands on the foot of a hill, amidst beautiful scenery, near the River Monnow. The church

and estate belonged to the Knights Templars and afterwards to the Knights Hospitallers, who had also a preceptory near the church. The plan consists of a chancel, with a chapel on the south side, from which it is divided by two pointed arches of the 13th century ; a nave ; and a large tower standing diagonally with the church at about nine feet from the north-west corner of the nave. It is not now wholly detached, as a passage of much later date than the tower forms a means of communication with a door in the western wall of the nave. The chancel arch is a very fine one of the 12th century, with three rings, or courses, two of which are enriched with chevron ornament, and the other, the inner course, has each of the voussoirs transversely moulded in an unusual way on the soffit face.

The tower is of the 13th century from the base to the floor of the belfry storey ; this is modern, and was built to supersede a timber construction, of which sufficient traces remain to show that it resembled in this respect several of the other detached belfries of the district.

Plans for a thorough restoration were prepared as long ago as 1881, but nothing has yet been done.

Towards the end of 1894 a member of the Society visited the church, and sent in a carefully prepared report on the condition of the building, and in May last the Committee employed an architect to make a survey and a specification of the repairs necessary to maintain the stability of the structure.

This was done, and an estimate was made of the cost, which amounted to £750.

The dilapidations have almost wholly arisen from settlements of the masonry through unstable foundations, which have caused very serious rifts and cracks in almost every part of the building. Nearly, if not quite, every wall and buttress will have to be underpinned, and there are several places where other operations requiring the utmost care must be effected ; and the Society feeling how very improbable it is that these can be safely and satisfactorily dealt with in the usual way by an ordinary contractor under the direction of an architect, who can hardly be expected to visit the work oftener than once a fortnight, have endeavoured to obtain the services of some young but competent [and enthusiastic architect who is willing to devote himself entirely to the work—to employ masons and labourers just as he wants them, and to personally superintend the execution of every detail of the operations. Although this ideal way of doing such work at first appeared to the Committee to be hardly attainable, it now believes it has found the right man in Mr. Ernest Barnsley, who has already been down to Garway with an experienced mason, and has taken other preliminary steps. But we have just heard that the repairs to the chancel have already been begun at the expense of the lay Rector, under the superintendence of the Vicar.

We fear the Vicar has very great difficulty in collecting money for the work which is so much needed, and therefore, if any member of the Society can in any way help him, it will be a matter of great satisfaction to the Committee.

Hadleigh Castle, Essex.

The Society heard of many complaints of the way in which the Salvation Army was treating these ruins, which resulted in the following letter being published in the local press :—

SIR,—Upon Hadleigh Castle becoming the property of the Salvation Army in 1891, the Society for the Protection of Ancient Buildings addressed a letter to General Booth pointing out the value of the building and the importance of carefully preserving it, and it received a letter in reply assuring the Society that there was every intention of preserving the ruins, and asking if the Society could give any information upon the history of the building. This resulted in the Society sending a long and careful account of the history of Hadleigh Castle. In April of this year we were informed by a correspondent that the ruins were being damaged, and we at once wrote to General Booth asking him if he could throw any light upon the subject, and we were assured that only loose stones lying free of the walls and foundations had been removed. As, however, complaints continued to be received by the Society, we asked to be allowed to make a personal inspection, and to be accompanied by someone responsible for what had been done. We were invited to come down on Thursday, June 13. The Secretary made this visit, and this Society desires now to inform your readers that practically no harm has been done, although the building is distinctly suffering from ill-treatment by tourists. It is a fact that in places the turf has been broken and the loose stones under removed. Although the Society is of opinion that this has caused no harm to the ruins, nevertheless it feels sure that no ruins can be safely excavated except under the direction of a competent archæologist, and therefore it hopes that no further excavations will be carried out unless the aid of such an one is obtained. I may add that my Committee feels that an appreciation of the building has been shown

by the Salvation Army by its refraining to fix its flagstaff on the old tower, and by its erecting it on the ground free of the old ruins.

THACKERAY TURNER,
Secretary.

9, *Buckingham-street, Adelphi, W.C.*
June 28, 1895.

The Old Jewry Wall, Leicester.

In January last a most alarming report reached the Committee to the effect that these important Roman remains would be demolished by the Manchester, Sheffield and Lincolnshire Railway Company in extending their line from Leicester to London.

The Committee addressed a letter to each of the Directors of the Company, urging the importance of preserving these remains for the delight and instruction of the present and future generations.

To this letter the Committee received a reply to the effect that every effort would be made to preserve the remains, but that no definite promise could be given.

The Committee is, however, glad to be able to report that in reply to a further letter which it addressed to the Chairman of the Company (the Earl of Wharnccliffe), it has been informed by him that there is no danger of disturbance to the Old Jewry Wall, at any rate for a great many years to come.

Leigh Church, Wiltshire.

The Committee having been informed by its local correspondent that it was proposed to build a new church at Leigh upon another site, and to pull down

the old church, decided that a survey of the building should be made. Accordingly, three members of the Society visited the church, and found it to be a most interesting building. The Committee, therefore, addressed a letter to the Rector, urging him to repair the present church instead of building a new church, and it has much pleasure in reporting that it has received a reply from the Rector to the effect that he has decided to retain the old church if funds can be raised for its repair.

The Committee considers this is a case in which members of the Society might give pecuniary help on condition that no works of "restoration" are attempted.

John of Gaunt's Stables, Lincoln.

Last November the attention of the Society was called to an alarming rumour to the effect that it was proposed to pull down John of Gaunt's Stables at Lincoln.

The Committee has much pleasure in reporting that upon making inquiries of the owner (who received its inquiries courteously) he informed the Committee that he had no intention of pulling down the building, and that the statements in the newspapers were groundless.

The Charterhouse, London.

A series of letters appeared in the *City Press*, which were evidently written by one who knew his subject well, and which led the Committee to believe that the Governors were contemplating another scheme or a revival of the old one.

The Secretary was consequently directed to send the

following letter to the *City Press* which appeared on the June 1, 1895 :

To the Editor of the CITY PRESS.

SIR,—I am desired by the Committee of the Society for the Protection of Ancient Buildings to say that it is very sorry to learn from your two articles, which appeared on the 22nd and 29th ult., that the scheme for selling part of the site of the Charterhouse has again been revived. So convinced were we in 1886 that this would be the case, that we then had printed coloured plans showing the Charterhouse in its present condition and the effect of the proposed mutilation. The Committee desires publicly to thank you for your excellent articles, which bring the matter so forcibly before the public, and to inform you that it has every intention of opposing the scheme with its full strength when it is brought before Parliament, and it hopes that all those who sympathise with the Society, and are willing to support it in this opposition, will kindly communicate with me.—I am, &c.,

THACKERAY TURNER,
Secretary.

9, *Buckingham Street, Adelphi.*

Since that time we have received most trustworthy assurance that there is no such intention on the part of the Governors, but as the Society has failed on more than one occasion by believing all to be safe, its custom is now to make fresh enquiries every time it hears rumours of schemes affecting buildings.

Undercroft, Lawrence Pountney Hill, London.

The Committee deeply regrets that this beautifully vaulted stone undercroft has been demolished in spite of all the efforts made by the Society to save it.

It was an unrivalled specimen of the lower storey of one of the houses in which the rich London merchants of

Plantagenet times lived and stored their wares, and it is quite possible that there is not another example of the same style and date as this building was, remaining in London.

It is much to be regretted that the freeholders, the Merchant Tailors' Company, should have allowed the undercroft to pass out of their hands without having made provision in the building lease for its preservation.

Royal Tombs, Westminster Abbey.

The following letter, which explains itself, was published in *The Times*, June 1, 1895 :—

To the Editor of THE TIMES.

SIR,—For some time past there have been rumours afloat that it was intended to “restore” the Royal tombs in Westminster Abbey. These seem traceable to the fact that the President of the Society of Antiquaries had had his attention called to the alleged bad condition of the monuments. The result of this has been that Mr. J. T. Micklethwaite, whose knowledge both of the past and the present of the Abbey probably surpasses that of any other person now living, was commissioned to report on the state of the Royal monuments to the executive committee of the Society of Antiquaries. His report disposes of the alarmist view that there is any serious deterioration going on in these monuments. They have indeed suffered from the effects of violence that took place during the civil and ecclesiastical strife of the 16th and 17th centuries; and they are worn by time and London filth; but the Dean and Chapter cannot justly be blamed for any neglect of them, as they have done what they could to keep them in a condition at once sound and genuine.

It is possible, however, that the rumour above mentioned may lead to a cry for their “restoration,” in the technical sense of the word. I ask permission, therefore,

to address a word or two, through your columns, to those who are not contented to see these invaluable records of several centuries of our history, these beautiful examples of a past Art, left in a sound and genuine condition.

I fear there are those who wish to change the present appearance of the monuments, who believe that it is possible to bring them back to their original splendour. They would, no doubt, replace the vanished mosaic in the twisted columns of the Confessor's shrine, replace the partly perished marble by brand-new slabs; do the same by the Purbeck marble of Queen Eleanor's tomb, and polish the new work till it shone like glass (for such things have been done elsewhere); make new lions for Edward III.'s feet to rest on; regild Richard II., and rechase the crowned and chained hart and the sunburst, which makes such a beautiful pattern, on his robe; and (why not when once started on such a road?) cover the wooden core of Henry V. with new metal, and make a new head for him at a guess. It is a matter of course that all the architectural details of canopies and subsidiary figures would be done again, in imitation or guess-work of what yet remains. All this could be done by means of the expenditure of money, and it will be done if the "restorers" have their way; for they will not stop short of it. And what would be the result of it? We should have a set of models more or less ingeniously got together, partly by servile and inartistic imitation, partly by guess-work from the originals. Such models might, indeed, be made for exhibition in some popular show, some old Westminster yet to be produced, and might amuse a good many people for a time, and they would be innocent enough if the originals were left in their integrity. But that is not the possible proposition; the "restorers" would try their experiments on the very historical records and works of art themselves; which means, in plain words, that before "restoring" them they would have to destroy them. The record of our remembered history embodied in them would be gone; almost more serious still, the unremembered history, wrought into them by

the hands of the craftsmen of bygone times, would be gone also. And to what purpose? To foist a patch of bright, new work, a futile academical study at best, amidst the loveliness of the most beautiful building in Europe.

I cannot and do not believe that the Dean and Chapter would consent to the perpetration of such a monstrosity, but I feel that it is well to be in time in such matters and to protest before any considerable number of persons should get themselves committed to a scheme, the carrying out of which would be nothing short of a national disaster.

I am, Sir, yours obediently,

WILLIAM MORRIS,

*Hon. Sec. of the Society for Protection of
Ancient Buildings.*

9, *Buckingham-street, Strand, May 31.*

We trust that sufficient has been said to show those in authority that any attempt at "restoration" will be met with strong opposition.

Long Marston Church, Gloucestershire.

This is a very interesting, well proportioned, aisleless church of about the middle of the 14th century. It has a wide nave, large chancel, south porch of framed oak, and oak framed bell tower, carried on massive timber framing which rises from the floor at the west end of the nave. This wooden belfry was added late in the 16th or early in the 17th century, and there are reasons for supposing it superseded a stone bell gable, which was then pulled down. With this exception, and the substitution of an east window in the 15th century, no changes seem to have been made to the building until modern times. About 40 years ago the fine oak roof of trussed rafters, forming a nearly equilateral pointed

arch, had become disturbed and broken from the giving out of the walls ; an inner ceiling of light deal rafters was then put in which hid, but did not in any degree strengthen, the dilapidated roof. The nave was newly seated, and probably, at the same time, the roof of the bell tower was taken down and a lead flat substituted, with a deal painted battlemented parapet, and the exteriors of the chancel, tower, and porch, were covered with rough cast. Quite recently the ancient south doorway has been taken down, and a traceried window inserted in its place.

A further and rather serious giving way of the south wall having recently taken place, an architect—a member of this Society—was invited by the Vicar and churchwardens in the latter part of last year to examine the building, and to advise them on the subject. This was done, a specification supplied, and approximate estimates were given of the cost of re-establishing the roof, and of thoroughly repairing the walls and bell turret—together amounting to £1,180. This sum appears a large one, but it will be quite necessary to strip the roof of its covering of very unusually large and heavy stone slates ; and there is not, so far as could be ascertained, one pair of trussed rafters which has not either lost its curved braces and collars altogether, or that has not been disjointed by the spreading of the roof, and consequently requires careful individual treatment. As nothing approaching this large sum could be raised, or immediately expected, some temporary strengthening of the wall plates was done, and several iron tie-rods were put from plate to

plate to arrest the further tendency to thrust out the walls; but this is only enough to prevent a sudden catastrophe—the complete overhauling of the roof cannot, with safety, be very long delayed.

The Castle Lodge, Ludlow.

It having come to the knowledge of one of our members that this old house was undergoing important repairs, it was visited by an architect representing the Society, in May last. The house, which stands at a corner facing two streets, is of three storeys, of which the ground and first storey are quite plain, covered with rough cast and with features of a comparatively modern character. The upper storey overhangs the others about a foot, and has a hipped roof with great projection of eaves. This storey had also been covered with rough cast, but it has just been removed, revealing oak framing and mullioned windows of great interest and considerable beauty. The effect of this hipped and framed storey crowning the plain work beneath is very striking and effective. The house is the property of the Mayor of Ludlow, J. Roberts, Esq., J.P., who received our representative with much kindness, and readily listened to our objections and suggestions. We are glad to be able to add that these were fully carried out, although it involved the expense of removing and re-arranging some objectionable work which had been already fixed.

Peterborough Cathedral.

The following letter has been addressed by the Society to the Dean and Chapter :—

[*Copy letter of June 21, 1895.*]

To the Very Rev. the DEAN and the CHAPTER of Peterborough Cathedral,

GENTLEMEN,—The Committee of the Society for the Protection of Ancient Buildings have read with much interest Mr. Pearson's report on the condition of the west front of the Cathedral. They are in accord with his advice, both as regards necessary repairs and the erection of a scaffolding for the complete examination of the stonework. At the same time, they regret to find that nothing is said about an examination of the foundations. As they consider this to be a matter of vital importance, they trust that you will excuse them for addressing you upon the subject.

The Society has been in correspondence with the Cathedral authorities at intervals during the past sixteen years. When the question of the west front was raised in 1889, it urged the appointment of a committee of engineers and architects to consult as to the best means of rendering it secure, as it had previously urged it with reference to the central tower.

Shortly afterwards four members of the Committee, three of whom were professional architects, visited the Cathedral for the purpose of examining the west front, every facility being given them by the kindness of the Dean and Chapter, and of the clerk of works, Mr. W. Irvine. A letter was addressed to the Dean and Chapter reporting the result of this visit, and expressing the anxiety of the Committee that a scaffold should be immediately erected. In 1892 the Society again wrote urging the prior importance of this work, as funds were being raised for purposes of interior decoration. In recent letters to the public press these views have been emphasised, and the necessity of dealing with the foundations, under the advice of a committee of skilled engineers and architects, has been re-asserted.

The Committee has ventured to trouble you with these particulars to show that their interest in the question is

not a new one. They are aware of the justice of your architect's remarks as to the injury done by time and weather to the joints of the masonry, and they hope that these defects will be soon remedied. They are, however, of the kind that this Cathedral shares with all ancient buildings in which the mortar has been allowed to decay, and they do not call for more than ordinary skill and patience. Whereas the final arresting of the movement of the main structure of the front, after it has been carefully shored up, is, in the opinion of my Committee, the main problem to be dealt with.

This movement, which may date, as Mr. Pearson points out, from the earliest times, and was continuing at the end of the 14th century, when the parvise was erected for the purpose of stiffening it, however the parvise itself shows signs that the movement went on; and it is probably continuing at the present day, and, perhaps, owing to the modern wholesale draining of the fens.

My Committee fully approves of the girder recommended by Mr. Pearson for the securing of the centre gable. Still, they feel that, until the foundations have been examined and made perfect, it will be impossible to regard the front as being in a satisfactory condition, as a further subsidence might nullify all minor safeguards, and lead to the rebuilding of the front, which would be almost equivalent to its destruction.

I have the honour to remain, GENTLEMEN,

Your obedient Servant,

THACKERAY TURNER,

Secretary.

June 21, 1895.

The Chapter-Clerk in acknowledging this letter stated that the Dean and Chapter were fully alive to the important points raised by this Society, which were receiving their careful consideration.

Riseley Church, Bedfordshire.

At the desire of the Vicar the Society visited and reported on this church. It was found to be an

interesting building. The nave and chancel each have a south aisle, and at some period a change was made, and the aisles were used as nave and chancel.

The scheme, which had been prepared by the architect, provided for reverting to the old arrangement, and building an organ-chamber on the north side.

The Committee urged that the church was already more than large enough, and therefore it would be an unnecessary disfigurement to build an organ-chamber; also, that apart from this, an organ-chamber is now recognised to be the worst possible place for an organ.

As the chancel was on the south side of the church, and the building seemed well adapted to this arrangement, the Committee advised that it should be adhered to, and that the organ and vestry should occupy the position of the original chancel.

However, in the end, the Vicar adhered to the new organ-chamber scheme, and although he said "we heartily agree with many of your suggestions, and have already carried them out," we feel that our efforts were in vain.

St. Sophia, Salonica.

The Committee having been informed that this church (now used as a mosque) was rapidly becoming a ruin, addressed a letter to His Excellency Hamdy Bey, Director of the Imperial Museum, Constantinople, urging him to use his influence in favour of the necessary repairs being carried out so as to render the building weather proof.

His Excellency replied to the effect that he had communicated the substance of the Society's letter to the

Minister of Public Education, who promised "to take the necessary measures to ensure the restoration and preservation of this ancient church."

Shere Church, Surrey.

We cannot yet report on the general results of the Society's action in regard to Shere Church, as works are still in progress there. Additions and alterations, however, which must very seriously affect the appearance of the old building, will be found to have been included in the restoration scheme.

The bell cage, which was examined with great care by this Society, has been cleared away for the purpose of adding two extra bells. The following extract from our report refers to this point, which we hoped had been abandoned :—"The cage itself is singularly sound considering its age, the most part of the timbers being as sound as when put together. There are parts here and there which should be spliced with new timber ; new and well seasoned diagonal braces and some iron straps and bolts should be affixed ; but this handsome piece of old English carpentry is otherwise in good condition " and "A question seems to have been raised of the possible addition of more bells. We need hardly say—after what has been written above—that any such proceeding would be most injurious to the preservation of the tower, as the weight of the present fine bells is quite as much as this tower should be allowed to bear."

It is, we understand, suggested to move the font from its present position, which is without doubt, the place

this beautiful work of art has always occupied in the church.

New Shoreham Church, Sussex.

The local press informed us that works of repair at New Shoreham Church were forthwith to be put in hand. The Society had visited the church in 1889, but the Committee decided to obtain a fresh report on what is actually being done. It is glad to report that no "restoration" work is in the present scheme, and that most necessary and useful works of underpinning and the like are being done.

Smisby Church, Derbyshire.

The following appeared in the *Athenæum* of April 27, 1895:—

A CHANCELLOR ON CHURCH RESTORATION.

In a seldom-visited corner of South Derbyshire, not far from Ashby de la Zouch, is the little country church of Smisby, formerly a chapel of the great church of Repton. In addition to a particularly good example of an incised female effigy, of 1350, on a slab of alabaster, with Norman-French inscription, the church is in other respects noteworthy. It contains a number of old oak pews, which the Registrar reports to be "sound and good, with bold mouldings, and apparently about 150 to 180 years old, not painted, and with a good polished surface, and easy to be adapted for open benches." There is also a good suitable pulpit of the same date. But the most exceptionally interesting feature is the east window of the chancel, which is a charming example of fourteenth century work, and possesses the very unusual characteristic of a pre-Reformation blocking-up of the central light, obviously for the purpose of supplying a niche for a statue over the altar. The interior of this church has

been for many a long year squalid and neglected, and last December the Incumbent and parishioners applied for a faculty for its restoration. Unfortunately for the sake of decency of worship, the church was placed in the hands of a local firm of architects, who recommended "restoration" after the most wholesome fashion, including "hacking off" the plaster. The priceless fourteenth century window was condemned as ugly and perishing, and a brand-new commonplace pattern was to be substituted in its place. The oak pews were to be swept away and sold, and pitch-pine benches substituted.

The faculty was unopposed by any in the parish, but the Derbyshire Archæological Society, the Society for the Preservation of Ancient Buildings, and Dr. Cox, the historian of the Derbyshire churches, became aware of the proposed destruction, and temperate remonstrances were addressed to the Vicar and churchwardens, but in vain. In these circumstances most of our chancellors would, we fear, have speedily granted a faculty. In Mr. Kempe, the Chancellor of Southwell, and in Mr. Borough, the Registrar, the diocese has fortunately careful custodians of the historic fabrics of our old churches. The plans and specifications for this restoration were so obviously destructive, that the Chancellor ordered a visit to be made to Smisby by the Registrar and by Mr. Naylor, the Diocesan Surveyor, with the result that the following document, which is practically a "judgment," and establishes a useful precedent in unopposed faculties, has been issued :—

SMISBY CHURCH.

The Chancellor having received the report of the Registrar, made after an inspection of this church at the request of the Chancellor, has come to the following conclusion with regard to the decree of a faculty for its restoration.

(1) He greatly regrets that the architects do not advise the use of the old oak—which they state to be of considerable value—of which the present pews are made, in

constructing the new open sittings, and that they propose to use pitch-pine instead. He would be glad if upon reconsideration they could see their way to the use of the old oak by some modification of the design of the proposed seats ; but he is fully aware of the difficulty and expense of working up old oak into new designs, and is not prepared to delay the much-needed reparation of Smisby Church by insisting upon any conditions in the matter. If the oak really cannot be used for the new seats or other purpose in the church, he is prepared to sanction its sale.

(2) After careful consideration he cannot, as at present advised, sanction the destruction of the interesting 14th century east window of the chancel, which appears to be unnecessary and unjustifiable. From a report made by Mr. Naylor, the Diocesan Surveyor, who accompanied the Registrar on his inspection of the church, he learns that the window, "though requiring repair, only needs the attention of some sympathetic hand to preserve it for many years." The faculty will accordingly merely authorise the reparation of the window in its present form. The petitioners are, however, entitled, should they so desire, to ask the Chancellor to hold a Court and hear any further arguments they may desire to address to him on the subject before this point is finally settled.

(3) The Chancellor assumes that the proposed renewal of the south-east chancel window will merely involve necessary repairs, and not the removal of the present window and the insertion of a new one, which seems to him unnecessary.

(4) He is not informed whether the consent of the lay Rector has been obtained to the proposed work in the chancel. Such consent is necessary, unless the Chancellor is satisfied that it is improperly withheld.

(5) The faculty will include permission to insert stained glass windows, on designs being submitted to the Chancellor before insertion.

(6) The faculty will authorise all the other works for which sanction is asked, and these may be proceeded with at once before the faculty is actually sealed. The faculty will not be sealed until the points referred to in sections 1-4 are finally disposed of.

A. B. KEMPE, *Chancellor.*

April 16, 1895.

So far it seems as if this mild protest of the Chancellor has proved effectual, and the more interesting features of the church have been saved from destruction.

The Old Manor House, Sutton Courtney, Berkshire.

This building is a very precious example of an early Manor House ; the earliest remains are of late 12th century date, the chief remains are very handsome and belong to the period of the 14th century.

The Committee having been informed that portions of the house were in urgent need of repair, addressed a letter to the owner, Lord Wantage, V.C., calling his attention to the matter.

To this letter the Committee received a most courteous reply from Lord Wantage to the effect that the house itself was in good repair, and that our informant probably alluded to a cottage adjoining the Manor House which is untenanted, and which has an undoubted interest, owing to its having a fine Norman doorway. This particular building, his Lordship says, will not be neglected

Weston-on-Avon Church, Gloucestershire.

This is a small building without aisles. The chancel is of the 14th century, the nave and tower of good Perpendicular work. The windows of the nave are square-headed, and nearly fill the whole width of the

bays. One of them retains almost all its old quarries, each of which is figured with a floating beacon, the badge of the "Winters." There was a Chapel of St. Ann on the south side communicating with the nave by two pointed arches, but it was pulled down about sixty or seventy years ago to save the expense of repairs, and the arches were glazed. The north wall of the nave had for some years shown signs of leaning outward, and bad cracks were conspicuous in the chancel. A member of the Society was asked to inspect it, and he found that the earth had fallen away entirely from beneath all the buttresses on the north side through digging graves too near the church.

The Vicar very wisely spent the whole of a small fund he had with great difficulty collected for general repairs, in underpinning the buttresses on that side, including one of the tower. The foundations were also repaired. The work was done under the superintendence of the Society's member. Unfortunately, there is no money with which to proceed with other much-needed repairs.

Workshop Abbey Gateway.

This beautiful 14th century building has been before the Society on several occasions since 1891. It was then in a serious condition for want of repairs, which were subsequently undertaken by the Cowley Fathers, to whom the Gateway was presented by the Duke of Newcastle. A very thorough restoration was contemplated which would have destroyed nearly all its interest. The Society has reason to believe that its

intervention has led to a modification of the proposals, as a member who visited Worksoy in March reported that the images and decorative features generally had not been touched, although there was a new tile roof and chimney, and the decayed stones had been renewed in places, in order to secure the stability of the fabric. It is to be hoped that the guardians of this most valuable structure will continue to act in this conservative spirit, without attempting to make good the incomplete sculptures.

Grey Friars Cloisters, Great Yarmouth.

The following letter, which appeared in *The Times* and other newspapers on April 12, 1895, will explain the result of the Society's action :—

TO THE EDITOR OF THE TIMES.

SIR,—I am directed by the Society for the Protection of Ancient Buildings to ask for space in your columns for an appeal for help in securing and preserving for the use of the public the remains of the Grey Friars Cloisters, Great Yarmouth.

It is not necessary to enter into a description of these buildings, as they have become widely known by a letter from Mr. Seymour Lucas, A.R.A., and a sketch by that artist, which appeared in the *Daily Graphic* of September 19 last, and have since been reproduced and extensively circulated, and most of your readers are aware that the portion of the cloisters drawn by Mr. Lucas is now vested in the "Tolhouse Trustees" of Great Yarmouth, who are seeking to raise funds for the purpose of enabling them to purchase other parts of the monastic buildings as opportunity offers, and to carry out such repairs as may be necessary.

It is not often that my Society endorses an appeal of this nature, as the raising of funds is rather beyond its ordinary province, and it would be placed in an awkward position if the money raised by its persuasion should be employed in the kind of "restoration" against which its object is to protest; but the public-spirited conduct of the Tolhouse Trustees seems to entitle them to all the assistance that can be given, while their assurance as to the proposed treatment of the building is so satisfactory and definite that no misgiving can be entertained on that head, their hon. secretary, Mr. Danby Palmer, writing, under the date of March 23, 1895, as follows:—"Your Committee may feel quite assured that no 'restoration' work will be inserted with my consent. I have a perfect horror of such treatment, or rather destruction, of old buildings," and adding, "I have read this to the architect, who concurs." Under these circumstances, my Committee feels it cannot do wrong in recommending the scheme to the liberality of your readers, and asking them to add to the subscriptions already received on behalf of the Tolhouse Trustees by R. H. Inglis Palgrave, Esq., F.R.S., C. S. Orde, Esq., F. Danby Palmer, Esq., and by Messrs. Gurneys & Co., bankers, Great Yarmouth,

I am SIR, your obedient servant,

THACKERAY TURNER,

Secretary.

*The Society for the Protection of Ancient Buildings,
9, Buckingham-street, Adelphi, W.C., April, 10.*

The Bell Tower, Yarpole, Herefordshire.

This typical and very valuable example of the picturesque wooden belfry towers that are almost peculiar to Herefordshire and Shropshire, stands detached, at about twenty yards south of the church. It is in fairly good preservation, but important repairs are urgently needed.

The whole structure is supported on four great oak posts, about twenty-six inches square at the base, but taper-

ing considerably to the top. From base to summit they are connected and braced with squared oak timbers, all of which are more or less loosened, and many are either rotten or have disappeared altogether. The bells are therefore not now rung. The belfry storey is enclosed by oak weather boarding, which is not a part of the original construction, and just beneath the wall plate there is a very effective band of pierced quatrefoils.

The pyramidal roof is modern, and covered with oak shingles. The ground floor is enclosed by limestone walls, which stand about two feet beyond the feet of the posts. This storey has a "lean to" roof covered with stone tiles.

A careful survey of the tower was made by an architect who is a member of the Society in November last, and a specification, drawings, and an estimate of the cost of necessary repairs, amounting to £150, were sent to the Vicar and churchwardens soon after. They are anxious to carry out the repairs as specified, but only £30 of the required sum has been collected. When the churchwardens have £50 in hand the Society will advise them to begin the work, and it is hoped that this may not be much longer deferred.

A scheme of thorough "restoration" was at one time contemplated. The Committee is therefore most anxious that the whole sum now needed should be obtained as soon as possible, and anyone subscribing to the fund may rest assured that no money will be wasted. The Secretary of the Society will gladly forward any donation.

The following is a list of the Buildings which have come before the Society during the past year :—

- | | |
|--|---|
| Abingdon Abbey, Berkshire. | Bath, Somerset, Roman Baths at. |
| Aldeburgh, Suffolk, The Moot Hall. | Battle Abbey, Sussex, Old Cross. |
| Alfriston, Sussex, Old Parsonage House, | Beaconsfield, Bucks, Old House. |
| Alresford Church, Hants. | Beauprè Hall, Norfolk. |
| Ancaster Ch., Lincolnshire. | Bedwyn, Great, Wiltshire, Churchyard Cross. |
| Ashampstead Ch., Berks, Frescoes. | Beguildy Ch., Radnorshire. |
| Ashby St. Leger Church, Northants. | Bignor, Sussex, Roman Pavements. |
| Ash - next - Sandwich Ch., Kent. | Bishop's Cleeve Church, Gloucestershire. |
| Atcham Ch., Shropshire. | Bishop's Waltham Church, Hants. |
| Avignon, France, Palace of Popes. | Bishop's Waltham, Hants, Old Palace. |
| Aylestone, near Leicester, Ancient Bridge. | St. Blazey Ch., Cornwall. |
| Aythorp Roothing Church, Essex. | Blisland Church, Cornwall. |
| Bamburgh Castle, Northumberland. | Bloxham Ch., Oxfordshire. |
| Barking Church, Suffolk. | Blythburgh Ch., Suffolk. |
| Barking, Essex, The Curfew Tower. | Boyton Church, Wiltshire. |
| Barnet, Herts, Stocks &c. | Braithwell Ch., Yorkshire. |
| | Bramley Church, Yorkshire. |
| | Bridgetown Ch., Devonshire. |

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| Broadway Worcestershire, | Clonfert, County Galway, |
| The Abbot's House. | St. Brenden's Cathedral. |
| Brockenhurst Ch., Hants. | Clun Castle, Shropshire. |
| Buera Church Cheshire. | Clungunford Ch., Shrop- |
| Burnham Overy Church, | shire. |
| Norfolk. | Clymping Church, Sussex. |
| Bury St. Edmund's, Suffolk, | Clynnog Church, Carnar- |
| Moyses Hall. | vonshire. |
| Caldy Church, Cheshire. | Colchester, Essex, St. Giles' |
| Canterbury Cathedral | Church. |
| Crypt, Kent. | Colchester, Essex, St. |
| Caundle Staunton Church, | Peter's Church. |
| Dorset. | Colebrooke Church, Devon. |
| Charlton, Worcestershire, | Congresbury Church, |
| Old Farmhouse. | Somerset. |
| Charlwood Church, Surrey. | Conway Castle and Town |
| Chelsea Old Church, Mid- | Walls, Carnarvonshire. |
| dlesex. | Conway Church, Carnar- |
| Chester Old House, Water- | vonshire. |
| gate Street. | Corfe, Dorset, The Grey- |
| Chichester Cathedral, | hound Inn. |
| Sussex. | Coton near Kingbury on |
| Chichester City Cross, | Tame, Warwickshire, |
| Sussex. | Bridge at. |
| Chignal, St. James' Church, | Crantock Church, Corn- |
| Essex. | wall. |
| Cleobury Mortimer Church | Crophorne Ch., Worcester- |
| Spire, Shropshire. | shire. |
| Cley-next-the-Sea Church, | Croscombe Church, near |
| Norfolk. | Wells, Somerset. |

- South Croxton Church, Leicestershire. Eckington Bridge, near Pershore, Worcestershire.
- Croydon, Surrey, "Royal Oak," Surrey Street. Eckington, Worcestershire, Old Cottages.
- Curdworth Ch., Warwickshire. Edinburgh, Old House, High Street.
- Darfield Church, Yorkshire. Eltham, Kent, Great Hall.
- Dawlish Ch., Devonshire. Enfield Court House, Midx.
- Dedham Church, Essex. Egypt, Ancient Monuments of.
- Deerhurst Ch., Gloucestershire. Ewelme Church, Oxfordshire, Duchess of Suffolk's Tomb.
- Deptford, Kent, St. Nicholas' Church Tower. Ewenny Priory Church, Glamorganshire.
- Derby, St. Peter's Church Tower. Exeter Cathedral, Devonshire, Painted Glass.
- Devizes, Wiltshire, Almshouses in St. John's Churchyard. Exeter, St. Catherine's Almshouses.
- Devizes, Wiltshire, St. John's Church. Exeter, St. Stephen's Ch.
- St. Diè Church of Notre Dame. Exminster Ch., Devonshire.
- Dryburgh Abbey, N.B. Farnworth Ch., Lancashire.
- Dunblane, N.B., Archbishop Leighton's Library. Fillongley, Warwickshire, Churchyard Cross.
- East Ham Church, Essex. Fotheringhay Ch., Northants.
- East Horndon Ch., Essex. Fyfield Church, Berkshire.
- Easthorpe Church, Essex. Gainsborough, Lincolnshire, Old Hall.
- Ebony Church, Kent. Garway Ch., Herefordshire.
- Eccles, Norfolk, Old Tower.

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| Gestingthorpe Ch., Essex. | Ingworth Church, Norfolk. |
| Glasgow Cathedral. | India, Ancient Monuments |
| Gloucester Cathedral. | of. |
| Goathland Ch., Yorkshire. | Inkpen Church, Berkshire. |
| Great Snoring Ch., Norfolk. | Ipswich, Suffolk, Old House, |
| Great Tey Church, Essex. | Christchurch Park. |
| Greetham Ch., Rutland. | Jersey, Druidical Remains. |
| Grinton Church, Yorkshire. | Kempston Church, Norfolk. |
| Grosmont Castle, Mon- | Kilsby Ch. Tower, North- |
| mouthshire. | amptonshire. |
| Gussage, St. Michael's Ch., | Killamarsh Ch., Derbyshire. |
| Dorset. | Kirkstall Abbey, Yorkshire. |
| Hadleigh Castle, Essex. | King's Lynn, Norfolk, The |
| Hampreston Ch., Dorset. | Town Hall. |
| Hampton Court Palace | Kirkbride Ch., Cumberland. |
| Chapel, Middlesex. | Ledbury, Herefordshire, |
| Harrow Church, Middlesex. | Old Market House. |
| Hendon Ch., Middlesex. | Leek Church, Staffordshire. |
| Heydon Church, Norfolk. | Leicester, Old House in |
| High Laver Church, Essex. | the Newarke. |
| Hoe Church, Norfolk. | Leicester, Old Jewry Wall. |
| Holt Church, Wiltshire. | Leigh Church, Wilts. |
| Hook Norton Ch., Oxford- | Leighton Buzzard, Bedford- |
| shire. | shire, Ancient Cross. |
| Hornton Ch., Oxfordshire. | Lewisham, Kent, "The |
| Howden Church, Yorks. | Limes." |
| Icklingham Ch., Suffolk. | Lichfield, Staffordshire, |
| Ightham Mote House, | Grammar School. |
| Kent. | Lichfield, Staffordshire, |
| Imber Church, Wilts. | St. John's Hospital. |

- Lincoln Cathedral.
 Lincoln, John of Gaunt's
 Stables.
 Lindfields, Hayward's
 Heath, Sussex, East Mas-
 calls.
 Little Chishall Ch., Essex.
 Little Leighs Ch., Essex.
 Little Malvern Priory Ch.,
 Worcestershire.
 Little Wakering Church
 Spire, Essex.
 Llanbadarn Ffyndd Ch.,
 Radnorshire.
 Llanbeblig Ch., Carnarvon-
 shire.
 Llandovery, Vicar Pri-
 chard's House.
 Llanwchwyn Ch., Carnar-
 vonshire.
 London, All Hallows',
 Barking, Church.
 London, Basinghall Street,
 E.C., Old House.
 London, Bishopsgate, St.
 Ethelburga's Church.
 London, Bishopsgate, Old
 Gateway.
 London, Buckingham St.,
 York Gate.
 London, The Charterhouse.
 London, Laurence Pount-
 ney Hill, E.C., Ancient
 Crypt.
 London, 17, Hanover Sq.
 London, Trinity Alms-
 houses, Mile End Road.
 Long Marston Church,
 Warwickshire.
 Ludlow, Shropshire, Castle
 Lodge.
 Malvern Abbey Church,
 Worcestershire.
 Manchester, Cheetham's
 Hospital.
 Market Harborough Ch.
 Spire, Leicestershire.
 Marros Ch., Carmarthen-
 shire.
 Mashbury Church, Essex.
 Martin Church, Wilts.
 Marylebone Chapel, Midx.
 Melcombe Horsey Church,
 Dorset.
 Michaelstone-y-Yedw Ch.,
 Monmouthshire.
 Middlewich Ch., Cheshire.
 Midhurst, Sussex, Old
 Cottage.
 Minety Church, Wiltshire.

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| Molash Church, Kent. | Peterborough Cathedral, |
| Morland Ch., Cumberland. | The West Front. |
| Mottram in Longendale | Pinvin Ch., Worcestershire. |
| Church, Cheshire. | Pool Hall, Cheshire. |
| Mumby Church, Lincs. | Poyntington Ch., Somerset. |
| Mundsley Church, Norfolk. | Reighton Ch., Yorkshire. |
| Murton Hall, Westmorland. | Rettenden Church, Essex. |
| Netherton Chapel, Worces- | Riseley Ch., Bedfordshire. |
| tershire. | Rochester Castle, Kent. |
| Newcastle-upon-Tyne, St. | Rome, St. Maria in Cos- |
| Nicholas' Church Tower. | medin Church. |
| Normanby Church, Yorks. | Ropley Church, Hants. |
| Northampton, The County | Rothersthorpe Church, |
| Hall. | Northants. |
| Northampton, Queen | Rothwell Market House, |
| Eleanor's Cross. | Northants. |
| North Stoke Church, Ox- | Rouen Cathedral. |
| fordshire. | Ruckinge Church, Kent. |
| Norwich, Maid's Head | Rugby Church Tower, |
| Hotel. | Warwickshire. |
| Oake Ch., near Taunton, | Rye, Sussex, St. Augustine's |
| Somersetshire. | Priory. |
| Old Walsingham Church, | Rye, Sussex, Old Buildings. |
| Norfolk. | Saffron Walden, Essex, Old |
| Orford Church, Suffolk. | Cottages. |
| The Parthenon. | Salisbury Cathedral. |
| Pembridge Ch., Hereford- | Salonica, S. Sophia. |
| shire. | Sampford Courtenay Ch., |
| Plascrug Castle, Cardigan- | Devonshire. |
| shire. | Scawton Ch., Yorkshire. |

- Shaftesbury, Dorset, St. Peter's Church.
 Shere Church, Surrey.
 New Shoreham Ch., Sussex.
 Smisby Ch., Derbyshire.
 South Repps Ch., Norfolk.
 Southrop Ch., Gloucestershire.
 South Shoebury Ch., Essex.
 Southwark, "Old Queen's Head."
 Stainburn Ch., Yorkshire.
 Stetchworth Church, Cambridgeshire.
 Stoke Gifford Church, Gloucestershire.
 Stokesay Ch., Shropshire.
 Sutton Courtney, Berks, Old Manor House.
 Swansea Parish Church, Glamorganshire.
 Tamerton Folliot Church, Devonshire.
 Thompson Ch., Norfolk.
 Thribergh Ch., Yorkshire.
 Thurlestone Ch., Devon.
 Tintagel, Cornwall, Old Post Office.
 Toller Porcorum Church, Dorset.
 Tonbridge, Kent, Old House.
 Totnes, Devonshire, Ancient Gate.
 Trunch Church, Norfolk.
 Upper Hardres Ch., Kent.
 Waltham Abbey, Old Inn.
 Wansford Ch., Northants.
 Wareham, St. Martin's Church, Dorset.
 Warnford Church, Hants.
 Warwick Parish Church.
 Wells, Somerset, The Bishop's Barn.
 Wendens, Ambo Ch., Essex.
 Wenham, Parva Church, Suffolk.
 West Bromwich, Staffordshire, Old House.
 Weston-on-Avon Church, Warwickshire.
 Whitchurch Church, Warwickshire.
 Whitfield Church, Kent.
 Widford, St. Oswald's Ch., Oxfordshire.
 Winchester Cathedral, Hants.
 Winchester, Hants., St. Peter's Cheeshill Ch.

Winchester, Bishop's Palace, Wolvesey.	Wyvenhoe, Essex, Plaster House at.
Winchester, Wren's Palace	Great Yarmouth, Grey
Withycombe, Rawleigh Church, Devonshire.	Friars' Cloisters.
Wombwell Church, Yorkshire.	Yarpole Ch., Herefordshire.
Worcester, Old House at.	York, Holy Trinity Ch., Goodramgate.
Workop, Priory Gateway, Nottinghamshire.	Zug, Switzerland, Church of St. Oswald.



Dr. *Statement of Receipts and Payments for the Year 1894.* Cr.

RECEIPTS.		PAYMENTS.	
£	s. d.	£	s. d.
TO RECEIPTS DURING THE YEAR 1894 :—		Repaid Bankers as per last statement	
Annual Subscriptions.....	254 5 4	By PAYMENTS DURING THE YEAR 1894 :—	
Donations.....	9 5 0	Printing	53 8 1
Received for Travelling Expenses in visiting Churches, &c.	1 13 0	Office Expenses, including Secretary's Travelling Expenses	26 7 11
	265 3 4	Members' Travelling Expenses	8 8 0½
		Secretary's Salary (two quarters owing) ;	60 0 0
		Clerk's Salary	78 0 0
		Rent of Office.....	20 0 0
		By Cash at London & Midland Bank, 31st December, 1894	6 2 3
		" Cash at Office	2 15 11
			8 18 2
			24 4 0½
			£265 3 4
			Owing to Secretary, £60 0 0

Examined and compared with books and vouchers, and found correct.

JOHN J. AUSTIN, Auditor.

As seen from the annexed Balance Sheet, at the end of the financial year, 1894, the Society had a deficit of £70 9s. 2d.

The Committee has much pleasure in announcing that this deficit is now cleared off.

It will be remembered that a special appeal was sent to members of the Society in December last, and this resulted in donation to the amount of £58 18s. being received. This, with increased subscriptions and arrears paid, just places the Society in a solvent condition.

The Committee desires to thank those members of the Society who have so generously come to its assistance in helping to carry on the work of the Society.

LIST OF MEMBERS.

ANNUAL SUBSCRIPTION, £1 1s. or 10s. 6d.

Subscriptions to be sent to the Secretary, THACKERAY TURNER, 9, Buckingham Street, Adelphi.

Post Office Orders should be made payable at the General Post Office. Cheques should be crossed "London & Midland Bank."

Bankers—London & Midland Bank, Limited, 52, Cornhill, E.C.

* These form the Committee.

† Local Correspondents.

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Mrs. Alexander, *Aubrey House, Kensington.*

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- Mrs. Charles Cave, Sidbury Manor, Sidmouth.
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W. E. Darwin, *Basset, Southampton.*
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- *Sir Geo. Webbe Dasent, *Tower Hill, Ascot, Berks.*
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F. J. Dryhurst, 5, *John Street, Hampstead.*
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Joseph Grimshire.

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 Count Zorzi, *Venice (Hon. Mem.).*

If any Member finds his or her name incorrectly given, the Secretary will be obliged by the error being pointed out to him.

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The Society regrets the loss by death of the following Members:—

Rev. W. J. BLEW.

Mr. W. H. DAYMAN.

Rev. Prebendary PHILPOTT.

Mr. HAROLD SWAINSON.

Rev. Precentor VENABLES.

Society for the Protection
of Ancient Buildings.

THE ANNUAL MEETING
OF THE SOCIETY.

REPORT OF THE COMMITTEE
THEREAT ADOPTED.

JULY, 1896.

THACKERAY TURNER,
Secretary.

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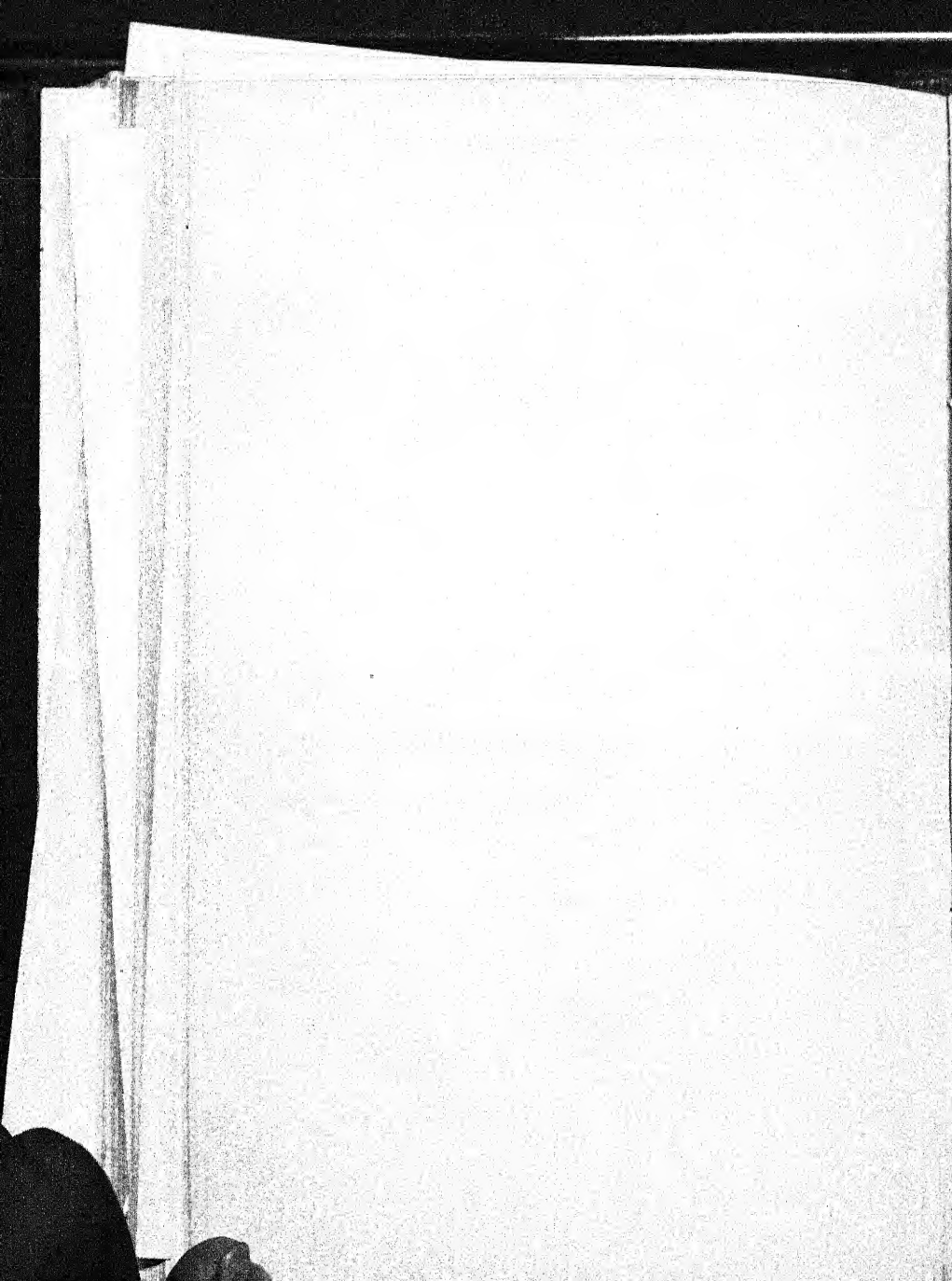
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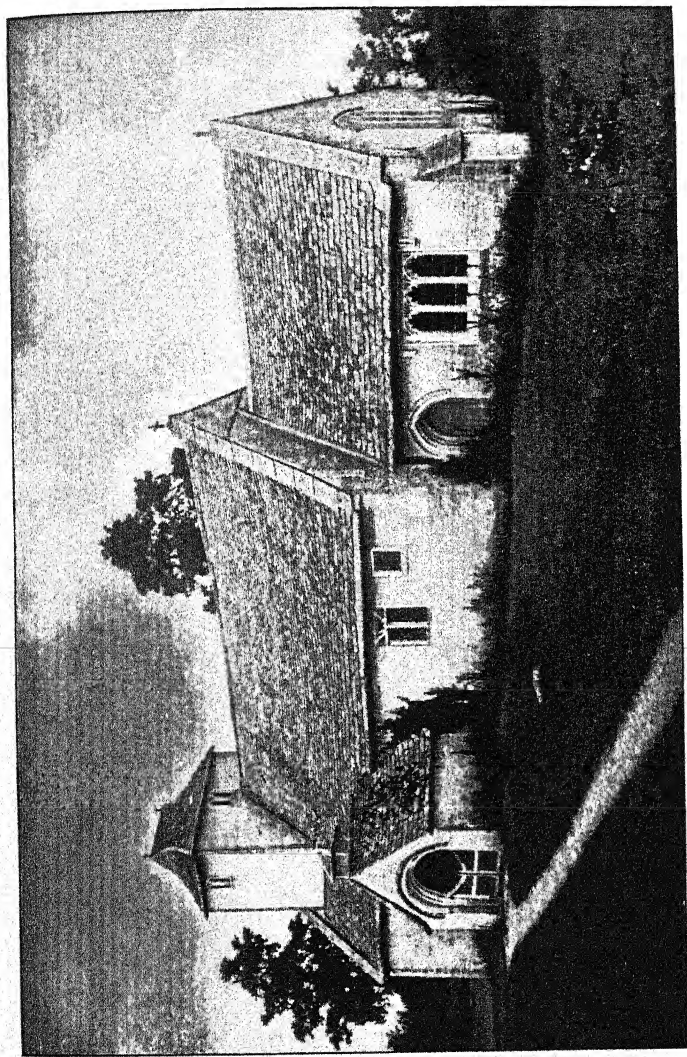
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THACKERAY TURNER, 9, Buckingham Street, Strand, W.C.

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This Church, with the exception of the chancel, has recently been pulled down, in spite of the Society's earnest protests.

MR. C. E. PONTING, *Architect.*

REV. M. J. T. MILLING, *Rector.*



Society for the Protection of Ancient Buildings.

THE Annual Meeting of the Society for the Protection of Ancient Buildings was held on Wednesday afternoon, July 15th, in the rooms of the Society of Antiquaries, Burlington House, Lord Balcarres, M.P., in the chair.

Mr. Thackeray Turner, the Secretary, read the following report and the accompanying balance sheet.

ANNUAL REPORT.

At the commencement of the twentieth year of the work of the Society for the Protection of Ancient Buildings, it may be fitting to dwell rather on the broad principles the Society was founded to advocate, than on the individual cases which since the date of the last report have come under its notice.

It will probably be said that the interest taken in ancient buildings has greatly extended of late years, but strange as it may at first sight appear, the very interest which these buildings now attract has proved

more fatal to them than generations of previous neglect. This is especially the case with our Cathedrals and Parish Churches, the class of buildings with which the Society has the most to do.

It is no exaggeration to say that our ancient churches are the most important works of English art now existing. Built at a time when religious fervour was intense, and when architecture, as an art, was at its highest level, this fervour and this art bestowed themselves upon these churches, and they have come down to us enriched with the added interest of centuries of historic associations.

But for a long period they suffered great neglect, and when some forty or fifty years ago interest in them re-awakened, the burning question presented itself—"What shall be done to them?" In most cases they had, at various times, undergone changes then thought objectionable, and in many quarters a wish had arisen to make them again what they were before these changes, or at all events some of them, were made. It was in furtherance of this wish that in the first years of restoration, so much perpendicular work was ruthlessly destroyed by those whose sympathies were more with the earlier periods of gothic art, and that so much valuable seventeenth and eighteenth century work has been more recently swept away; and now, just when we begin to feel how great these sacrifices were, we find they were made in vain, and that in seeking to go back to what *was*, the substance has been exchanged for the shadow—the old church for an archæological exercise.

The evidence of time, of art, of human striving, has been effaced, and replaced by something as blank as the newest church in the newest suburb. And this could not possibly be otherwise, because we have now no *living* and *growing* style of *ecclesiastical* architecture, that is to say, in the sense in which we *do* possess a *living* style of *engineering* architecture, which grows with our wants and adapts itself to the requirements of either an iron bridge, or an armoured war ship, and therefore church restoration, instead of giving free scope for our minds, compels us slavishly to copy the work of some particular period, with which the present has little in common. Probably the next generation will condemn our copy as inaccurate, but even if we produce ever so exact an imitation, this may only be gained at the expense of misleading future architects, and throwing doubt upon the authenticity of really ancient work. At all events such servile copying is not the outcome of the best that is in us, or work by which we should wish posterity to judge us. A far nobler field lies open to our architects in *repairing* and *upholding* (instead of *restoring*) our churches. All their skill and ingenuity will come into play in underpinning walls, securing foundations, repairing roofs, removing the cause of damp, and upholding parts ready to fall. Unfortunately, however, although the enchanting study of the mediæval styles in building has led to the production of a class of designers to supply an artificial demand, who have produced a semblance of the revival of the arts, which has deceived a majority of the people, yet these mere

paper-scheming architects have mostly proved incompetent builders, and in repairing, altering and adapting the works of men who understood perfectly the allied crafts of the art, have shewn little knowledge of the real foundations of design.

The result has been disastrous in the extreme; so sad has been the outcome of a rash impetuosity, that three-fourths of the remains of Ancient Buildings have been disfigured and discredited beyond recognition; for they have been deprived of the interest and beauty they originally possessed, with all those associations which attach to the more simple ways and manners of our forefathers.

But it may perhaps be said—These are only the extreme opinions of a small clique, *not* the common sense of thinking men, or the belief of ordinary people of taste and culture.

In reply to this it is only necessary to refer to our current literature. Many will recall the indignation of the author of *Across England in a Dog Cart* at the restoration of the country churches he passed, and, on the other hand, his loving description of the grand old church, gray with age, with the bloom of centuries upon it, not a square inch of which but tells of the chances and changes in its long life's history. "It takes nature," he reflects, "hundreds of years to mellow and adorn a building thus; it is sad to think how soon all such hoary antiquity can be sacrificed and chiselled away, as though it had never been, by the destructive hand of the restorer, to whom nothing beautiful is sacred. An

old building can quickly be made to look like new, but a new building can never be given the rare glamour and indescribable charm of age."

In a yet sterner strain Sir John Evans (while President of the Society of Antiquaries, in whose rooms we are now meeting) called attention to "the fearful destruction of mediæval remains under pretence of restoration. Either (he said) from a desire of producing a uniformity which in reality never existed, or of showing their own taste, architects have sentenced many of the most interesting of our ecclesiastical buildings to destruction, while much of the architectural history of the past three centuries has been ruthlessly destroyed."

Not less severe are some remarks of the Rev. S. Baring Gould suggested by the restoration of the Church of St. Peter on the Tavy (the "Peter Tavy Church," round which so much of the interest of *Urith, a Tale of Dartmoor*, is gathered). In this restoration, he tells us, a beautiful, richly painted rood screen, and the magnificent carved oak pew of the manorial lord, with its twisted columns, supporting heraldic lions, together with the tombs of some of the characters who live again in his book, were swept away. "The havoc," he says, "wrought in our churches within the last thirty years is indescribable. In Cornwall, with ruthless and relentless activity, the parish churches have with rare exceptions been attacked one after another, and robbed of all that could charm and interest, and have been left cold and hideous skeletons. I know nothing [he continues] that more reminds one (speaking ecclesio-

logically) of the desert strewn with the bones of what were once living and beautiful creatures, scraped of every particle of flesh, the marrow picked out of their bones, the soul, the divine spark of beauty and life, expelled for ever. No sooner does a zealous incumbent find himself in the way of collecting money to do up his church, than he rubs his hands, and says 'embowelled will I see thee by and by.' Falstaff was fortunately able to get away from the knife. Alas! not so our beautiful old church. The architect and contractor are called in, and the embowelling goes on apace. All the old fittings are cast forth, the walls are scraped and painted, and plaster is everywhere peeled off just as the skin was taken off St. Bartholomew."

The same complaint of the thoughtless destruction of the works of our forefathers (though founded upon an imaginary case), runs through Mr. Hardy's description of a village in which the well-shaft was the only relic of local history remaining absolutely unchanged, the thatched and dormered dwelling-houses having been pulled down, and the original church, hump-backed, wood turreted and quaintly hipped, replaced by a tall new building of German gothic design, unfamiliar to English eyes, erected by a certain obliterator of historic records, who had run down from London and back in a day.

These specimens, and many more which might be quoted, tend to the conclusion that the enormous evils of "restoration" are deeply felt by a not inconsiderable section of literary men, and are laid before their readers

in terms quite as strong as any ever uttered by this Society. How comes it, then, that their voice is so little heeded, and that the practice so energetically denounced, proceeds with but slightly retarded speed?

A partial explanation seems to arise from the fact that the architect is placed in an entirely false position in being called upon to determine what constitutes the interest of a church, and what features are, and what are not, worthy of preservation.

His studies may have led him to an undue appreciation of one particular style and a corresponding neglect of others, or may cause him to regard ancient works merely as *specimens*, valuable only in proportion to their rareness; and he may be quite oblivious to their higher value, both as works of art and as channels of human sympathy, bringing us in touch with past generations of our fellow-men.

A far juster estimate is frequently formed by those who have worshipped in the church from their youth; but these are often deterred by their want of archæological knowledge from opposing their sentiment to the plans of the more fully informed architect. Such persons may, however, be encouraged by these considerations, not to be over-awed by learning which really does not affect the question. It needs no special training to understand whether the architect's plans aim at *preservation* or *alteration*. This is a simple matter of fact; and what is to be decided is, "Shall the old church be maintained, or shall we have an archæological exercise by the architect?"

If our few remaining unrestored churches are to be left to us, the public must not be satisfied with the vague statements so often put forth, "that the restoration will be carried out on the most conservative-lines, and that no objects of interest will be destroyed;" but must resolutely refuse to contribute, if the specification includes anything beyond necessary repair.

The Society for the Protection of Ancient Buildings will always be glad to investigate any case, and report whether it is a fit one for support. Its income is however very small, and should be considerably augmented if it is to cope with all the work coming before it.

The subscriptions for the past year only amounted to £295, but the further sum of £59 19s. was supplied by special donations to liquidate a deficiency from the previous year.

Surely a society whose duties include travelling all over the country should not be so cramped for means; and the committee would earnestly entreat all who agree with its principles and value its work to become subscribing members; not only in order that its funds may be augmented, but that a bolder front may be opposed to the destruction of our remaining unrestored churches.

The Chairman in moving the adoption of the report said it was clear there was much work for the Society to do, and called special attention to the destruction of Leigh Church, Wilts, of which photographs were

distributed in the room. One of the principal functions of the Society should be to teach the clergy that in order to bring their churches up to what was called the modern parochial requirements, it was wholly unnecessary to spoil a work of art. A beautiful building or a beautiful work of art was a trust to which we ought to act as curators, for it was to the interest of society that such objects should be preserved in their entirety.

Mr. A. H. Hallam Murray seconded the adoption of the report, which was carried unanimously.

Mr. Somers Clarke, F.S.A., then read a most interesting paper on the preservation of the Coptic churches of Egypt, for which a vote of thanks, proposed by Mr. H. H. Statham and seconded by Mr. St. John Hope, was passed.

After votes of thanks to the Society of Antiquaries for the use of their rooms, and to the chairman for presiding, had been carried, the members and their friends partook of tea kindly provided by the Society of Antiquaries, and were thus afforded a pleasant opportunity for the interchange of views upon the subjects which had been brought before them.

The following is a list of Buildings which have come before the Society since the issue of the last Report in November last.

Abbeville, France, Church of St. Wulfran.	St. Bride's Minor, Glamorgan-shire, Church of.
Abingdon Abbey, Berks.	Broadhempston Church, Devonshire.
Alfriston, Sussex, The Old Clergy House.	Broadway, Worcestershire, The Abbot's House.
Acton Church, Cheshire.	Bury St. Edmunds, Suffolk, Moyses Hall.
Alresford Church, Hants.	Buscot, Berks, Old Farm House.
Armsworth Chapel, Old Alresford, Hants.	Canterbury Cathedral, Kent.
Ashampstead Church, Frecoes, Berks.	Cardynham Church, Cornwall.
Ashmansworth Church, Hants.	Carisbrooke Castle, I. W.
Atcham Church, Shropshire.	Carisbrooke Church, I. W.
Babingley Church, Norfolk.	Castors Noble Church, Northants.
Barnetby Church, Lincolnshire.	Caundle Stourton Church, Dorset.
Bartlow Church, Essex.	Chesterfield Church, Derbyshire.
Beaulieu Abbey, Hants.	Chichester Cathedral, Sussex.
Beckford Church, Gloucestershire.	Chichester, City Cross, Sussex.
Bibury Church, Gloucestershire.	Christchurch Priory Church, Hants.
Birmingham, Stratford House, Camp Hill.	Cliffe-at-Hoo Church, Kent.
Blackmore Church, Essex.	Clonfert Cathedral, Co. Galway.
Blagdon Church, Somerset.	Coggeshall, Essex, Chapel of St. Nicholas.
Bow, E., Church of St. Mary's, Stratford.	

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| Colchester, Essex, St. Peter's Church. | Ely Cathedral, Cambs. |
| Coveney, St. Peter's Church, Cambs. | Enfield Court Ho., Middlesex. |
| Crantock Church, Cornwall. | Falmouth Church, Cornwall. |
| Cray, Kent, St. Mary's Church. | Fordwich Church, Kent. |
| Crayke Castle, Easingwold, Yorks. | Fordwich Court Hall, Kent. |
| Cuxham Church, Oxfordshire. | Friston Church Tower, Suffolk. |
| Darfield Church, Yorks. | Garway Church, Herefordshire. |
| Dartmouth, Devon, St. Saviour's Church. | Glastonbury Abbey, Somerset. |
| Deerhurst Church, Gloucestershire. | Godshill Church, I. W. |
| Derby, St. Peter's Church Tower. | Gowthwaite Hall, Yorkshire. |
| Dieulacres Abbey, Leek, Staffs. | Grafton Underwood Church, Northants. |
| Downham Church, Norfolk. | Great Hale Church, Lincolnshire. |
| Downton on the Rock Church, Shropshire. | Great Henham Church, Essex. |
| Drax Church, Yorkshire. | Great Tey Church, Essex. |
| Dublin, St. Patrick's Cathedral, Bells. | Greetham Church, Rutlandshire. |
| Duffield Church, Derbyshire. | Guildford Grammar School, Surrey. |
| Dunstable Church Doors, Bedfordshire. | Hales Abbey, Gloucestershire. |
| East Ham Church, Essex. | Halwell Church, Devonshire. |
| Eckington Bridge, near Pershore, Worcestershire. | Hampreston Church, Dorset. |
| Eglwys Brewis Church, Carnarvonshire. | Hoby Church, Leicestershire. |
| Egypt, Roman and Coptic Antiquities of. | Hornchurch Church, Essex. |
| | Hull, Yorks, Wilberforce Ho. |
| | Ingoldsby Church, Lincolnshire. |
| | Inkpen Church, Berks. |
| | Karlstein, Bohemia. |
| | King's Norton, Warwickshire, |
| | "The Saracen's Head" Inn. |
| | Kirkstall Abbey, Yorks. |

- Langley Chapel, Ruckley, Malton, Yorks, St. Leonard's
 Shropshire. Church Tower.
 Lavenham Church, Screen, Malvern Abbey Church, Wor-
 Norfolk. cestershire.
 Leigh Church, Wiltshire. Marros Church, Carmarthen-
 Lincoln Cathedral, Glass. shire.
 Little Chishall Church Tower, Meare Church, Somersetshire.
 Essex. Middleton Church, Lancashire.
 Little Coxwell Church, Berks Monkswearmouth Church, Dur-
 Little Malvern Priory Church. ham.
 Llanblethian Church, Glamor- Naunton Beauchamp Church,
 ganshire. Worcestershire.
 Llaneilian, Anglesey, St. Eilian's Norwich, Norfolk, The Stran-
 Chapel. gers' Hall.
 Llangynllo Church Tower, Oxford, St. Bartholomew's
 Radnorshire. Hospital.
 Llangwyllog Church, Anglesey. Oxford, St. Michael's Church
 London, Christ Church, New- Tower.
 gate Street. Paignton, Devon, Old Tower.
 London, The Banqueting Paris, Church of St. Pierre,
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 Madeley Court, Shropshire. St. German's Church, Cornwall.

- Salisbury Cathedral.
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Post Office.
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Trunch Church, Norfolk.
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Wales Church, Yorkshire.
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Church.
Warndon Church, Worcestershire.
Werrington Church, Northants.
West Bromwich, Warwickshire,
Oak House.
Wighton Church, Norfolk.
Witcham Church, Cambs.
Winchester Cathedral.
Winchester, St. Cross Hospital.
Wombwell Church, Yorkshire.
Worcester Cathedral, Effigies
in.
Wrexham Church Tower, Denbighshire.
Yattendon Church Tower,
Berks.
Yatton Church, Somersetshire.
Yaxley Church, Hunts.

SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

Dr.

Statement of Receipts and Payments for the year 1895.

Cr.

RECEIPTS.			PAYMENTS.		
	£	s. d.		£	s. d.
To Balance at 31st December, 1894 :—			By Payments during the year 1895 :—		
As per last statement		8 18 2	Printing (including £19 7s. 4d., owing from 1894)	47	8 5
To Receipts during the year 1895 :—			By Office Expenses including—		
Annual Subscriptions	295	2 3	Secretary's Travelling Expenses	43	4 8
Donations	59	19 0	Members' Travelling Expenses	8	0 10
			Secretary's Salary (including £60 owing from 1894)	180	0 0
			Clerk's Salary	58	0 0
			Rent of Office	20	0 0
		355 1 3			356 13 11
			By Cash at London & Midland Bank, 31st December, 1895	4	2 7
			Cash at Office	3	2 11
					7 5 6
					£363 19 5

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JOHN J. AUSTIN, Auditor

June 8th, 1896.

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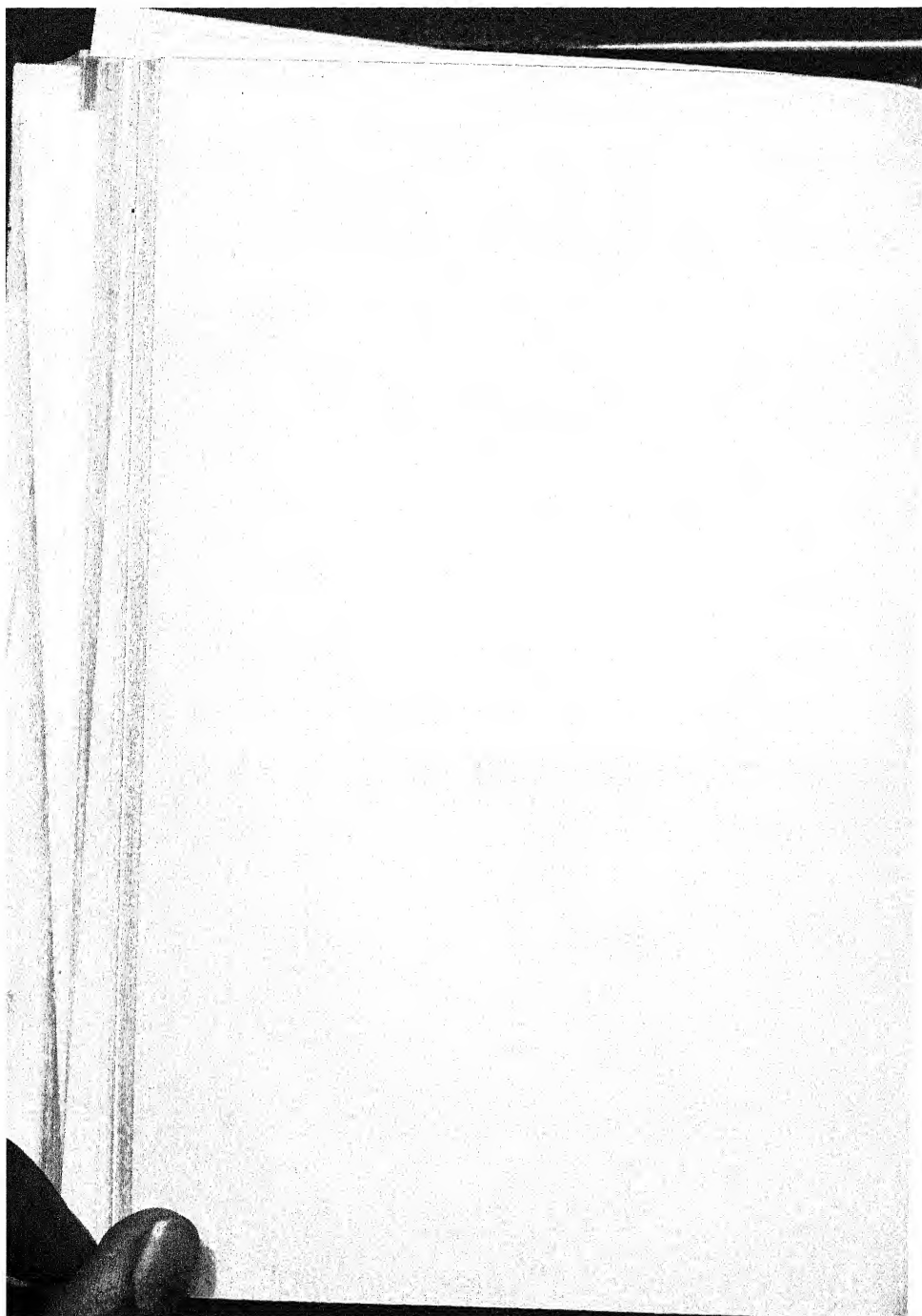
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of Ancient Buildings

THE
TWENTIETH ANNUAL REPORT
OF
THE COMMITTEE

OCTOBER, 1897

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The Preface to this Report has also been printed separately with a view of making the Society's principles and work better known, and thereby largely increasing the number of its members.

Copies will gladly be forwarded on application to the Secretary.

Society for the Protection of Ancient Buildings.

THE Committee of the Society for the Protection of Ancient Buildings has come to the conclusion that an urgent appeal must be made to its members and sympathisers to place it in a stronger position than it now occupies.

This appeal is justified by the fact that the efforts of the Society are more imperatively required, and are more effectively exerted than they have ever been.

To the Committee, brought face to face each week with numerous cases in which vandalism, neglect or indifference, and above all, well-meant but misguided zeal, are robbing the country of its priceless heritage of ancient architecture, it is only too apparent that the friends of old buildings never had half so much cause to be well accoutred and vigilant as they have in these days.

In this age, to a degree never before approached, change moves with swift and merciless strides. Not the purging waves of Puritanic reform, not the fire and sword of civil war and revolution, nor "the wreck-

ful siege of battering days," not even all combined, have wrought such havoc among our ancient buildings as the commercial activity and the constructive and destructive restorations of to-day.

Great odium has been poured on the 17th and 18th centuries for their barbarous treatment of the buildings they had inherited from earlier periods; but at least it can be said for them, that they handed down to us (all the more beautiful for the scars and wrinkles of age) old buildings enough to make this land one treasure-heap of ancient art, and that the additions they made to them, however incongruous, had left them lucid, faithful and deeply interesting records of English life. For the 19th century it can be said that it has studied them and written about them, but on the other hand, has destroyed them to an enormously greater extent, and is handing on the majority of what are left, vulgarized, falsified and mutilated, so that they not only no longer appeal to the imagination as works of art, but as records of the past are mendacious and unreliable, and will tend to confuse the future generations who may inherit them.

Take, for example, our 19th century treatment of old ecclesiastical work.

In these days, unfortunately, an old church, even a cathedral, is looked upon as an opportunity for architectural experiments, and treated largely from that point of view. The restorer asks himself not, "How can this building be preserved?" so much as "What can be made of it?" It is but natural, perhaps, that

an architect should think of an old church as an anatomist would regard a good "subject," with a certain professional enthusiasm, though with a keen eye to experiment and scientific research, but we might have expected that the custodians of such buildings would have taken a more conservative and sympathetic view.

Before the advent of the "restorer" early in the present century, a church was a place to worship in. To it each succeeding generation had brought the best it had to give, each in its own way, without regard to architectural consistency, or uniformity of style. If the parishioners wished to hear the preacher better they put a sounding-board over the pulpit, or plastered up the roof. If the church was too small they built an aisle or a gallery according to the taste of the times, intent primarily on the purpose for which the building was erected, and willing to leave architectural symmetry to a secondary place. Now, however, in our superior knowledge and learning our old churches have become so completely a prey to the restless followers of fashion, that the original object of their erection is almost forgotten in the desire to make of them mere architectural and ecclesiastical playthings. "We don't care whether you hear the sermon or not," says the restorer in effect, "that pulpit with its sounding-board was not Gothic, and could not be allowed to remain. The church may be too small for the congregation, but that gallery, although picturesque enough, is only two hundred and fifty years old, whereas my new transept, necessitated

by its removal, will be pure fourteenth century." If it were not for the solemnity with which these things are done, the grotesqueness of the whole theory that underlies them could not fail to be apparent.

This theory—that an architect, if supplied with money enough, can produce an indefinite quantity of architecture of any required period—is one which this Society has always combated. While the study of the work of our forefathers was in its infancy, it was a plausible and even fascinating idea, but now that we have new Gothic buildings on every hand, and the genuine work gets scarcer every week, it is becoming clear even to those who never studied the subject, that the architecture substituted by the restorer for ancient work is of no greater interest than that which is frankly and honestly modern, and that the new Gothic churches which have been built all over the United States, or any other new country, are just as interesting as those which occupy many ancient sites in this.

To regard an old church as a kind of museum of lifeless antiquities, is a view altogether repugnant to the Society's principles, and it has always held it to be important in the interests of the Church herself that the preservation of the historical authenticity of these buildings should be ensured.

It is too often forgotten that the beauty and interest of Gothic architecture depends as much on the details as upon the general plan or treatment of the building. In early times these details were left very much to the taste of the individual workman, who while deeply

imbued with the traditions of his craft, had become most resourceful in their application to the various wants for which he had to provide; and who, moreover had become accustomed instinctively to breathe his feelings—sometimes of refined beauty, sometimes of broad humour—into the stone or wood upon which he was working. When looking at the carving in an old cathedral, we have not merely the actual handiwork, but the very mind and heart of the craftsman open to our gaze, whereas a modern copy of the same thing by a modern workman, *to whom it means nothing*, can only result in a worthless and mechanical caricature.

This, unfortunately, was not foreseen when, a generation ago, increased attention came to be bestowed upon the fabrics of our churches. On the contrary, it was expected that the beauty and impressiveness they still possessed would be enhanced by attempts to restore them to their supposed original plan, and to embellish them with ornaments of the style in vogue at the particular period to which it was aimed to bring them back. Several things combined to foster this idea, so that even after the disastrous effects of the early restorations came to be generally admitted, the failure was attributed, not to the fact that a radically false path was being pursued, but merely to the inaccuracy of the copies. This it was sought to remedy by a more minute study, and a more slavish imitation of the forms and ornaments used at various periods. One unhappy effect has been that each succeeding architect called in, always deplores and condemns the result of

any previous restoration but goes to work on the same lines, confident in his own superior learning and blissfully unconscious that the next generation will class him with the predecessor he so much despises. Doubtless there may be degrees of badness in restorations, but in the very best of them everything that made the old building worth keeping, the venerableness, the charm of originality, the distinction, the elusive, indefinable magic of a genuine work of art, is inevitably and irretrievably lost.

For us of this century, having no style of our own, there is but one right course to pursue, to make up our minds that our ancient architecture is absolutely limited in quantity, and that by no expenditure of money or skill or antiquarian research can we add to it ever so little; that therefore what remains is of great preciousness, to be repaired and preserved with anxious care, and that therefore only indispensable additions should be made, and those without attempting to imitate or adorn the old but simply to support it.

This has been the attitude of the Society since its foundation, and these principles are surely, though slowly, gaining ground amongst the thoughtful. In the meantime the destruction of ancient buildings, and their restoration in the worst sense of the word, never ceases, while the Committee's hands are weakened by lack of funds, without which the printing and distribution of suitable literature, explaining in detail the Society's principles, and pleading for a more reverent treatment of old work, cannot be carried out, nor the buildings

themselves visited and reported on, and their custodians advised as to their repair.

To all who value the old buildings which add so much to the beauty of this venerable country, and are so inseparably bound up with the memories of its great and wonderful past, we appeal for help to protect them.

Abingdon Abbey Ruins.

It is very satisfactory to be able to report that the town has taken a lease of these interesting ruins with the object of preserving them. This is satisfactory in more ways than one, for besides preserving this valuable work, it shows an advance in public feeling.

We have examined into the work during its progress and are glad to be able to say that it is all of a desirable nature.

Old Clergy House, Alfriston.

This building was purchased in 1896 by the National Trust for Places of Historic Interest and Natural Beauty, and since October 1st of that year the work of repair, begun under the vicar, has been carried on under the direction of this Society.

The main object being the maintenance of the old structure and the old appearance, the work of strengthening has been done from the inside. The framing of the front wall, which was in a very unsteady and loosened state, has been strongly bolted to a lighter duplicate oak framing inside and is now permanently rigid and secure. It was necessary to wait until the

summer to repair the clay pugging between the framing pieces, this is part of the work at present in hand. From October the work was carried on till the middle of January without intermission, and during that time a sum of £170 was expended upon making the walls throughout sound and strong, preparing the two western rooms for the caretaker who now inhabits them, renewing windows, etc., and laying two floors.

The roof over the caretaker's rooms was also temporarily thatched with straw, and the whole of the back lean-to roof was thoroughly repaired and recovered with old and new tiles. £170 being all the funds available at that time, the work was stopped until the spring and now is proceeding again. The work now in hand will consist of the completion of the repairs to the Hall, the re-thatching of the entire roof with reeds, and making the two eastern rooms habitable in like manner as the two western ones. This leaves the Hall very much as it was when the National Trust took it over, and the exterior appearance of the building, save for the new reed thatch and the freshly whitened walls, remains undisturbed.

We learn from the "National Trust" that it is still in need of a further sum of £150 to complete the work.

Armsworth Chapel, Godsfield, Old Alvesford, Hants.

The Committee had its attention called to a notice in a local newspaper to the effect that it had been proposed to restore this Chapel. It therefore asked its local

correspondent to visit. This he did, and reported as follows :

" We may make our minds easy with regard to Godsfeld ; it is in excellent keeping, most tenderly nursed by its owner, who treats it with religious awe and parental affection, and it is not in the least likely to be in any way restored.

" It is very small in extent but full of history, having priest's room, kitchen, etc., and chapel all in one. It belonged to the Knights Hospitallers. It is in a marvellous state of preservation, having its old iron and old mortar to show."

Austerfield Church, Notts.

A correspondent wrote to the Society informing it that a restoration was in contemplation at this Church, and shortly after a pamphlet was put into the Society's hands, which stated that Mr. Hodgson Fowler, architect, of Durham had been called in, and that he recommended that the chancel should be rebuilt, that a vestry and heating chamber should be added, that the plaster should be removed from the nave walls and a new roof put on, and new windows inserted, that the old bell gable should be rebuilt, a north aisle added to the nave, the gallery removed, and a new door, seats, pulpit and lectern provided, and ended by saying that " in preparing his plans and specification, the utmost care has been taken by Mr. Hodgson Fowler that the Church shall be restored *as nearly as possible* to its original condition, and above all that its ancient character shall be preserved."

The pamphlet contained a view of the Church, from which the Committee decided that it must be of great value, and therefore it was arranged that an architect should survey it for the Society.

On the receipt of his report it was decided to send a copy to those in authority. The report states that "the walls of the chancel are fairly plumb and cannot be described as in an "advanced state of decay," and their condition is such as to allow of repairs being made. They certainly should not be pulled down."

This Church is a completely unrestored building; it is of the Norman period and originally had a north aisle, and the arcade which joined the aisle to the nave still remains in the north wall.

Our correspondent says that the Norman work is exceptionally fine.

We fear that the Society has been quite unsuccessful and that the architect will be allowed to carry out his scheme, but how the Restoration Committee can suppose that it will be restored "as nearly as possible to its original condition," when an organ chamber and vestry are going to be added, it is difficult to understand.

Neither do we see how they can suppose that "its ancient character will be preserved," when the chancel will be new, the nave roof new, the north aisle new, the bell gable rebuilt and altered, new windows inserted, new fittings added throughout, with the exception of the font, the ancient plaster removed and new pavements laid down.

Barford St. Michael's Church, Oxon.

The Society has tried to influence the custodians of this building, but from the following notice which appeared in the *Oxford Diocesan Calendar* it is clear that all the Society's efforts have been futile.

This notice says that "new windows have been put in throughout the whole building, the old broken plaster has been removed from the nave and aisle walls and the stonework pointed. Cathedral glass has been put into the east and west windows, and plain glass with tinted borders to the rest of the windows."

It seems strange to find architects working on exactly the same lines as they did years ago, and still using such abominations as Cathedral glass in tinted borders.

The fact is, the same old specification gets used up over and over again, and it is very difficult to get an architect to reconsider his method of dealing with an ancient building.

Good effect has certainly followed the recent action of the Society in sending out leaflets dealing with definite questions, but this ought to be done much more widely.

Bath Abbey Church.

The Committee has heard with great regret rumours to the effect that it is proposed to reface the exterior of this building, but although it has made enquiries it has been unable to obtain authentic information upon the subject.

The Committee hopes that the custodians of the

building will not for one moment entertain such a suggestion—which, if carried out, would of necessity rob the building of much of its interest—but will carry out such repairs as are necessary from time to time to the stonework.

Because the Society opposes these big restorations it is thought by some that it wishes ancient buildings to become ruins. Of course this is not so. What it wishes is to see all repairs done as soon as they are needed, because this is the most economical way of treating a building, and because it does away with the necessity of these wholesale restorations which are so destructive.

Berwick-upon-Tweed Bridge.

The Committee has much pleasure in reporting that the proposal for widening this beautiful bridge (mentioned in the report for 1894), has been abandoned, and that a new foot bridge is to be erected instead.

Beverley Minster.

The Committee, having heard of a proposal to renew the statues on the west front of Beverley Minster, wrote a long letter to the Vicar, asking him seriously to consider whether such a proceeding could add to the beauty, the interest, or the solemnity of the building, or afford any aid to the devotional feelings of those who worship within its walls.

Bideford Bridge, Devonshire.

This bridge is a work of great beauty, and was probably built about the middle of the fourteenth century.

The Committee heard that it was proposed to widen or rebuild the bridge with a view to obtaining additional accommodation for the traffic, and it therefore addressed a letter to the Bridge Trustees upon the subject.

In this letter it was urged that if provision for increased traffic is urgently needed every way of providing it should be carefully considered before any proposal to interfere with the bridge is entertained. For example, a new bridge higher up the river might give the necessary accommodation in a more advantageous way and prove a convenience for the increasing town.

The Committee regrets that the reply which it has received from the Bridge Trustees is not of a reassuring nature, but nevertheless, it will do its utmost to urge upon the inhabitants of Bideford what a misfortune it would be if the bridge were interfered with.

Any members of the Society interested in the neighbourhood would greatly assist the Committee if they would use their influence in this direction.

Old Red Hall, Bourne, Lincolnshire.

A view of this building, which is now used as the railway station, was given in the report for 1892, and it was then stated that through the efforts of the Society the house was to be preserved.

The Committee recently received a letter in which it was stated that the Directors had decided to demolish the building, owing to the large sum (£500) which it would cost to repair it.

The Committee decided to send a letter to each of the Directors, praying that the old house might be preserved, and pointing out that it is of great value, both historically and artistically. We cannot say definitely what was the result of the Society's action, but we have every reason to believe that the Directors have reconsidered the matter, and have decided on the preservation of the building.

Canterbury Cathedral.

Since the restoration of Canterbury Cathedral was first mooted by the present dean, the Committee has striven hard on every opportunity, in an amicable way, to urge that the work should be done in accordance with the principles advocated by this Society.

The following letter will show how little success has been met with :

To the Editor of the STANDARD.

SIR,—The subject of restoration is, if we may judge by the communications addressed to the Society for the Protection of Ancient Buildings upon the subject of Canterbury Cathedral, now exercising many minds, and my Committee, therefore, hopes you will allow it to give a brief description of the work which has been, and is being, done at that Cathedral. In doing so it has no desire to criticise the professional ability of Sir Arthur Blomfield, and would only remark that, however much the public may appreciate work done under his influence, it is questionable whether they are willing to lose original mediæval work to make way for it.

Upon entering the Chapter House, everything which meets the eye gives the impression of newness, with the exception of the existing flooring, which is made

up of monumental slabs and plain red tiles, and this, we understand, is to be entirely replaced by a stone pavement. As one of our informants said, "It is entirely like entering a brand new building."

All the mediæval painting upon the ancient oak ceiling has been covered over by new painting in imitation of the old. The smallest fracture or other defect—in other words, the scars of time—have throughout the building been "made good," and then the whole has been painted in many colours. No, not quite the whole, for the back of the Prior's seat and the roundels in the canopy over represent literally the only surface of original work which now remains to be seen. Many new Purbeck shafts, highly polished and glistening, have been introduced, and the ancient shafts have been polished up to match.

We believe this to be a brief and accurate account of what has been done, and your readers will judge for themselves whether this is how they desire our ancient buildings to be treated.

I am, Sir, your obedient servant,

THACKERAY TURNER,

Secretary.

*The Society for the Protection of Ancient Buildings, 10,
Buckingham Street, W.C., June 4th.*

Cathedral Wall Paintings.

The attention of the Committee having been called to some works which had been carried out in a Chapel in the crypt of one of our English cathedrals, it communicated with the Dean and asked for information as to what had been done. The Dean replied that if an authorized representative of the Society called upon him he should be happy to give such information as might be required.

The Committee accordingly arranged for a profes-

sional member of the Society to call upon the Dean, and the following is his report :

March 26th, 1897.

DEAR MR. TURNER,—I am very sorry my report on the Chapel in the crypt was not sent sooner.

I went on the 26th of February and called upon the Dean, with whom I had made an appointment. He received me with great politeness, and accompanied me to the Cathedral and had the crypt lighted up for my convenience. He was careful to state at the beginning of our interview that he could not acknowledge any *right* that the Society had to interfere, but he willingly admitted the usefulness of such a Society, and believed it had done a great deal of good.

On entering the Chapel in the crypt, I was greatly shocked at the foul treatment it had received. It had been divided from the aisle by a stone wall, and every part of the walls, the columns, vaulting, and probably the floor, was covered with a thick coating of pitch. The floor I could not see, as the whole space was filled to about half the height of the apartment with the bellows or air chest, pipes, etc., for supplying the organ with wind.

The windows had inner deal casements fitted to them.

Short of pulling down the place it would be difficult to imagine anything more lamentable that could have happened to it.

The injury was fully admitted by the Dean. He, however, laid the whole of the blame upon the organ builders, at least for the pitching process, and said he was away at the time when it was done. He furthermore informed me that the devices for blowing the organ—very costly ones—had entirely failed, and that the wall was to be pulled down and the Chapel restored, as far as will be possible, to its former condition.

The Cathedral Architect had said he can get off the

pitch. The Dean did not know how. The organ is to be blown by means of a small steam engine to be enclosed in a chamber to be built quite without the walls of the Cathedral.

As to some painting that is beneath the pitch, the Dean said it was a small, faint, remain of what appeared to be drapery.

Believe me to remain,
Yours sincerely,

The Committee purposely refrains from mentioning the name of the building, as it has no wish to cause pain, but the fact remains that most valuable ancient work has been destroyed, without the knowledge of the custodians of the building, whose duty it was to see that the building committed to their care should be carefully and reverently treated.

Chichester Cathedral.

The Society has for many years past been closely watching an effort set on foot for the restoration of Chichester Cathedral, but the Committee has deemed it wise to refrain from making a public appeal upon the subject except when replying to the promoters of the scheme and to wait until such action was taken by the promoters, as it had no desire to help them by advertising their cause.

The Hon. Treasurer of a fund to be raised for the rebuilding of the north-west tower of the Cathedral wrote a long letter to the *Sussex Daily News* appealing for funds, which resulted in the following correspondence :

To the Editor of the SUSSEX DAILY NEWS,

December 9th, 1895.

The late Bishop's Memorial.

SIR,—The attention of the Society for the Protection of Ancient Buildings has been called to Major T. Astley Maberly's letter in your issue of November 28th, in which he says :

"Before closing this letter, I should like to say one word on what I think is a very prevalent misconception in the diocese, namely, the belief that the north-west tower of the Cathedral is merely intended to be an ornamental feature of the building. So far from this being the case, unless this tower, which fell down many generations ago, is rebuilt shortly, the whole north-west corner of the Cathedral will come crashing to the ground, so bad is the state into which that part of the building has got owing to the lack of support which the tower was intended to supply."

This is a clear and definite statement, but in the opinion of my Committee it is a mistaken one, and it trusts you will grant it a small space in your valuable columns to address your readers on the subject. On behalf of the Society for the Protection of Ancient Buildings my Committee desires me to say that, both from its previous experience in the upholding of buildings and from its knowledge of the present condition of Chichester Cathedral, it does not hesitate to say that there is no reason why the defects in the building could not be put right without building a new north-western tower. Indeed the proposal to rebuild this tower would involve the destruction of ancient work and result in an unnecessary further modernising of the building.

Yours, etc.,

THACKERAY TURNER,
Secretary.

, Buckingham Street, Adelphi, W.C., December 2nd.

To the Editor of the SUSSEX DAILY NEWS.

December 10th, 1895.

Chichester Cathedral Tower.

SIR,—Experts will differ, and I can only say that the opinion as to the needlessness of rebuilding the north-west tower of Chichester Cathedral, expressed in your issue of this morning by the Secretary to the Society for the Protection of Ancient Buildings (whose high authority I quite admit), is not that which was offered to the Cathedral Restoration Committee. With regard to the ancient work which will be destroyed, it will consist of some portion (I cannot say how much or how little) of the stump of the old tower, which fell down long ago. I am thoroughly in sympathy with all who respect ancient work in any building, but to take down a small portion of a ruined tower, in order to restore it as the original builders left it, does not appear to me inconsistent with such respect. I, of course, can only speak for myself, but I should be surprised if any member of either the Bishop Durnford Memorial Committee or the Cathedral Restoration Committee differed much from the above sentiments.

Yours, etc.,

T. ASTLEY MABERLY.

Mytton, Cuckfield, December 9th, 1895.

To the Editor of the SUSSEX DAILY NEWS.

December 16th, 1895.

Chichester Cathedral.

SIR,—May I beg that you will allow me to call attention to the following clause which appeared in Major Astley Maberly's letter of the 9th inst., published in your issue of the following day. He says, "I am thoroughly in sympathy with all who respect ancient work in any building, but to take down a small portion of a ruined tower, in order to restore it as the original

builders left it, does not seem to me inconsistent with such respect." This is taking for granted that the north-west tower of Chichester Cathedral can be restored as the original builders left it, but I can safely say, without any fear of contradiction, that this cannot be done. There is no record of any value to show what the tower was like. I have a strong impression that a design for a new north-west tower has been prepared, and that there has actually been a disagreement as to what style should be adopted for the new tower.

Yours, etc.,

THACKERAY TURNER.

Secretary.

9, *Buckingham Street, Adelphi, W.C., Dec. 13th, 1895.*

It is the old, old tale. Some repairs are really needed at the Cathedral, and these repairs had been carefully enumerated by the late Cathedral Architect before his death, but the authorities apparently attach but little importance to the necessity of keeping this valuable ancient structure in repair and are agog to build a new north-west tower.

Now the ancient north-west tower actually exists up to the height of the nave, and with skill could easily be repaired, and it is needless to add that it is original Norman work of the highest value.

Our letter printed above, points out that even if it were possible to reproduce Norman work there would be no justification for it in this case, as no evidences exist to show what the original tower was like, and the authorities have even been in dispute as to what exact period of English architecture should be selected by

the eminent architect who has been employed to design it.

The new tower could not be built without pulling down the whole of the remains of the existing tower, and it would seem strange that the eminent architect who must be aware of this can bring himself to make a design for replacing this ancient work, if it were not that we know that advocates of restoration attach little or no value to the veritable work of the mediæval builders, and their profession is that they can make as much work, as anyone chooses to pay for, of any desired century.

Chichester City Cross.

The action of the Town Council in this matter changed during the year, owing we believe to re-election.

A scheme existed for the entire "restoration" of the Cross. The "restoration" would of necessity have been more or less conjectural, and the final result another dull and lifeless imitation in the place of a mutilated original work.

The Society had the Cross carefully surveyed and a working scheme got out for its repair, and although the cost of this scheme was only £550 as against £1,000 for the restoration, and although even Londoners subscribed a few pounds towards the work, the scheme was allowed to fall through.

The building is such a valuable example that we still hope that the City will in due course revert to the scheme of repair advocated by the Society.

Culmington Church Tower, Shropshire.

We publish the following letter as showing that the Society's advice is sometimes well received and valued by the clergy.

CULMINGTON RECTORY,
BROMFIELD,
SHROPSHIRE.

March 18th, 1897.

DEAR SIR,—I am much obliged to the Committee of the Society for the Protection of Ancient Buildings, for their advice upon the Architect's Report concerning the restoration of the tower of Culmington Church.

I read their advice at a Committee Meeting here yesterday, and we were unanimous in coming to the conclusion to repair the *plaster* on the tower instead of stripping it off and trying "*fluete*," as our architect had proposed.

It was a point on which advice was very useful. I had my doubts about it all along, as the stone used in building the tower is some of it poor.

With many thanks,

Yours faithfully,

(Rev.) D. E. HOLLAND.

The Secretary, Society for Protection of Ancient Buildings.

Dartmoor Pre-historic Remains.

It came to the knowledge of the Committee that acts of vandalism had been perpetrated on the remains of valuable pre-historic monuments around Dartmoor. The Committee therefore addressed a letter to the Devon County Council, in which it called attention to the matter and urged that some efforts should be made by the Council to stop the destruction.

To this letter the Clerk of the Council replied, "I am

quite sure that the County Council will do what they can to persuade the District Council to put a stop to their contractors destroying any further antiquities."

Ely Cathedral.

In March, 1896, the Society made a careful examination of the Lady Chapel of Ely Cathedral, as it was aware that a scheme for its restoration was being started.

In the following April a written report upon the subject was forwarded to the Dean, and in July of the same year a printed appeal, signed by the Dean, and giving a list of subscribers, was put forth.

The Dean says that by an agreement, dated Sept. 12th, 1866, the Dean and Chapter assigned the Lady Chapel to the congregation of the Church of St. Cross, a building which, previously to its being pulled down, stood to the north of the Cathedral, and at the same time undertook the responsibilities of keeping the Lady Chapel in repair.

Owing to clunch being largely used in the exterior, there could be no doubt that rather extensive works of repair were necessary.

The Society in its report advised,

"With regard to the window tracery the Committee would advise you not to pursue the usual method, *viz.*, of cutting back all the decayed stonework as far as the glass line, and then pinning on new stonework to take the place of what is removed. It feels very strongly that any method which can be devised for repairing the stone without the removal of either the glass or the tracery is far preferable.

"If the stone were cut back, some builders would certainly say that they must entirely remove the tracery to carry it into effect, and all builders would say that they must remove the glass to do it. My Committee has therefore come to the conclusion that the right course is to carefully scrape and cut away the decayed stone of the tracery, until sound clunch is reached. This certainly could be done without injury to the glass.

"The Committee would then have the tracery made up in composition stone, which it is convinced would give all the support needed to the tracery, and permanently preserve what remains.

"The Committee does not give this advice off-hand or on the spur of the moment. It has had these materials under its notice for some years, and in its opinion they are capable of resisting the atmosphere of London, which is of course a severe trial."

We believe, however, that our advice was not followed and that the old-fashioned method of retaining the inner half of the stone tracery, and putting on a new outer half, has been followed. This of course means that the whole of the glass and tracery have had to be removed from the windows.

The Dean in his appeal says, "It is said that Welby Pugin once estimated the probable cost of the restoration of this interior at £100,000. But even the provision of that large sum would not make the work possible. There does not exist probably in Europe to-day an artist in stone who could be trusted to repair this defaced sculpture of Alan de Walsingham's craftsmen. For such an artist we must wait for an Age, when once more Art has become not only 'the expression of a workman's joy in his work,' but also the expression o

a man of genius who pours into his Art, life, conscience, labour, as a sacrificial act of devotion to 'the King in His beauty.'"

From this it is clear that there is no intention whatever of touching the interior of the building, a decision from which we trust those in authority will never depart.

Exeter Cathedral.

The following letter was sent by the Society to the Dean and Chapter.

To the Very Rev. the DEAN and the CHAPTER of Exeter.

GENTLEMEN,—The Committee of the Society for the Protection of Ancient Buildings trusts you will forgive it for addressing you upon the subject of the works which have recently been carried out at the west front of your Cathedral.

A professional member of the Society who was at Exeter a short time since, at the request of the Committee, made a careful examination of the west front (which he has known for many years), and has furnished the Society with a report upon it.

The Committee gathers from this report, as well as from its knowledge of the front prior to its restoration, that the state of surface decay made it a very difficult case to deal with, and it feels quite certain that the Dean and Chapter have acted after much reflection, in a way they thought would best preserve the wonderful building which is entrusted to their care. It must, however, be pointed out that probably one half of the entire front is now modern copied work instead of the original and authentic Gothic art of the end of the fourteenth century.

The Committee believes it was not thought that the

front was in any danger, and it supposes that the main intention of the work done was to preserve by a copy the original forms before the originals had become too far decayed. It would suggest that such record work is usually best done by means of large measured drawings and photographs, when taken *together* with existing vestiges. In the opinion of the Committee, the substitution of a copy for a decayed original is the destruction of evidence, for after a few years no one knows what authority there was for the copy, and if they do, it is at the best, but a reproduction *more or less* approximate of authentic work.

To take an instance, the wall arcade on the south of the great window has been renewed, the Committee supposes, on the best evidence obtainable from all sources. Now the similar arcade on the north of the great window, very badly decayed as it is, shows that such an arcade was original, and the only value the renewed one has depends on this confirmation.

The Committee, therefore, most earnestly begs that the Dean and Chapter will not continue their renewing work.

Although little has as yet been done to the great screen of the lower part of the front, it seems likely that some work is contemplated, but the Committee trusts that nothing except a stopping of cavities here and there in cement, will be attempted. Very little "restoration" would practically destroy this marvellous and inimitable work. Even the few *plain stones* of modern work inserted in the ashlar face of the sides of the west porches make scars on the ancient work, which anyone sensitive to the integrity of ancient works of Art regrets as he would a blot on a precious book or a hole in a fine painting.

Some large holes have only quite recently been knocked through the jambs of these porches.

The Cathedral has so many thousands of feet of wrought surface, plain and sculptured, and every foot of the one or the other injured or replaced makes a certain percentage of loss.

In conclusion the Committee begs that you will receive the suggestions which it has ventured to make in the spirit in which they are made, for the Society has no other object in view than, as its title indicates, the Preservation of Ancient Buildings.

I am, Gentlemen,

Your obedient servant,

THACKERAY TURNER.

Secretary.

July 9th, 1897.

Fordwich Court Hall, Kent.

A member of the Committee went down with the Secretary to visit this building and meet members of the Town Trust, and afterwards a written report embodying the Society's views was forwarded to the Clerk.

So far nothing has been done, but we sincerely hope that it is the intention of the Trustees to carry out their duty, and have the few repairs which are necessary properly done.

Gedney Church, Lincolnshire.

On April 8th last, the following letter was addressed by the Society to the Vicar of Gedney.

in re GEDNEY CHURCH, LINGS.

April 8th, 1897.

REV. AND DEAR SIR,—Several of our members having enquired of this Society whether the works proposed to be done to Gedney Church are such as we would advise their subscribing to, we have been in correspondence with your architect, Mr. Caröe, on the subject.

He was kind enough to grant an interview to a member of our Committee, and discuss the matter generally, but declined to show us his specification on the ground that "he had received a very distinct refusal from you to permit him to do so."

This places us in a rather difficult position, because we must definitely tell our correspondents that we either approve or disapprove of what you are going to do—unless indeed we state that such absolute and detailed information as alone could enable us to express a confident opinion, has been refused us: but this, besides having the effect of stopping contributions which our members are anxious to offer, might misrepresent your real feelings, about which, in fact, we cannot help thinking there must be some mistake.

Under these circumstances I am sure you will excuse my appealing to you personally, and asking you to inform us in distinct terms the precise position you wish us to inform our members you are taking. Of course I do not for a moment question your right to refuse information, but I should not like to say you are doing so without having it from your own lips.

If, on the other hand, you are willing to supply it, you will see that, if our opinion is to be of any value to those who (subject to the approval of this Society), are inclined to respond to the appeal for funds, it must be based either upon a perusal of your architect's report, or upon a survey of the works which have been already completed or are now being carried out, and I should add that one of our correspondents has offered to pay the expense of such a survey.

Still in the face of Mr. Carøe's statement, that though he would not himself object, he "doubts very much whether you will give us permission," you will see that I can hardly press the matter further.

I am, Rev. and dear Sir,

Your obedient servant,

(Signed) THACKERAY TURNER.

REV. CANON ATKINSON.

Secretary.

Canon Atkinson replied that in Mr. Carøe, the architect to the Ecclesiastical Commissioners, he possessed a competent architect who thoroughly understood his work. In Messrs. Cornish and Gaymer he had church builders whose reputation extended throughout the country, and he himself had sufficient knowledge to supervise what was being done to preserve Gedney Church. Under those circumstances he must decline the interference and advice of the Society, nor could he permit any survey. As regarded donors, he had no wish for any who made the approval of the Society a condition of their gift.

The position assumed by Canon Atkinson is the more unfortunate, because, as will be seen by the following notes of a survey made in 1873, Gedney Church is by no means an ordinary one, and it possesses a personal interest to many more than those who now live within the parish.

The church is a large and fine one, having a nave of six bays with aisles, an aisleless chancel, and a west tower. The oldest part is the lower half of the tower, which is of the thirteenth century and very good work. The upper part of the tower and the chantry and roof of the nave are of the fifteenth century and remarkably fine. The rest of the church is for the most part of the fourteenth century. The chancel has been badly "restored," and little of value remains about it, but the nave and aisles are unusually interesting from the quantity of the ancient fittings, which re-

mains in them mixed up with those of more recent times.

The old arrangements can be completely made out, even to the size of the altars in the chapels at the east ends of the aisles. These chapels have taken up each a bay and a half, and the screens enclosing them have returned against the windows. Of these screens much remains, and some of the furniture of the chapel itself on the north side. From the western screens of the chapels to the doors of the aisles have been pews, twelve on each side, nearly all of which remain in place. There are traces of similar pews in the nave, but there they have suffered much more. The base of the font bears the date 1664. The bowl may be older, but it has been so badly reworked that its original form and date are uncertain.

There is a great deal of old glass remaining in the windows, most of it of the fourteenth century and much in its original places. The south door, also of the fourteenth century, is very remarkable, and it has a lock case and drop handle of cast bronze. The lock case and the door itself both bear inscriptions.

There are many gravestones and monuments of various dates from the fourteenth century onwards, but the earlier ones have been badly knocked about. The south porch of the fourteenth century has a chamber above reached by a stone stair. There is a small bell cote over the east gables of the nave. There is the base of a stone spire, but it has been carried up only about three feet above the parapet, where it is covered

by a very picturesque pyramidal roof of wood and lead. The church needs repair.

Gowthwaite Hall, Yorkshire.

Much local feeling has been aroused by the decision of the Bradford Town Council to pull down Gowthwaite Hall—a building described by a well-known writer on Yorkshire antiquities as “one of the most picturesque homesteads left in the country, and the gem of Niddersdale”—in order to flood the site for a new reservoir. We do not gather that the inclusion of this spot is of particular importance, but it is considered that the Hall is now unsuited for a dwelling house, and might be liable to floods unless protected by a bank, the expense of which the Council is unwilling to incur.

The Hall was built about the close of the reign of Elizabeth within the territory once belonging to the monks of Fountains, but which had come through Sir Thomas Gresham to the Yorkes (a wealthy family of merchants of the Staple, whose descendants still dwell in the neighbourhood). It was their occasional residence for 150 years, after which it was let to Dr. Richard Craven, who carried on a school there in which Eugene Aram taught, having under his care several youths who subsequently became famous. Among these was Dr. Craven's son William, who was born there in 1728. He became a celebrated scholar, and was professor of Arabic at Cambridge and Master of St. John's College. He was also a benefactor to

Raikes' School and to the charities of Knaresborough, and the preservation of his birthplace would be a graceful tribute to his learning and liberality.

The Committee has for some time been in communication with the Bradford Town Council as to the preservation of the house, and has ventilated the matter in the public press, but although much sympathy has been expressed, there seems little hope of saving the building.

*Old Manor House, Halford, Shipton-on-Stour,
Warwickshire.*

The Committee has received the following most satisfactory report from a correspondent:—

“I daresay you will be interested to learn that by my remonstrances to the owners of the interesting ‘Old Manor House’ in this village I was able to save the building, part of which is a timbered structure, probably of the fifteenth century. The plaster had fallen in masses, and the place was doomed to ruin, and the owners were about to pull it down. I wrote to them and pointed out that as the timbers were sound repair was all that was needed, and I urged the interesting nature of the building. I received an answer that it should be spared, and it has since been judiciously repaired.”

Hamerton Church, Huntingdonshire.

At the request of the Rt. Hon. A. H. Smith Barry, M.P., this church was visited by the Society in conjunction with the architect, whose recommendations met with the entire approval of the Society.

Excavation having shown that the cracks of the church walls are owing to local settlement—resulting,

it would seem, from the drainage of the gravel subsoil by the soak through a deeply-dug heating chamber—this chamber has been filled in, and underpinning of some parts of the fabric is to be undertaken. At the same time there are being done sundry small repairs to keep the wet out of the tower.

Mr. Smith Barry, the lord of the Manor, is defraying the expenses.

Howden Church, Yorkshire.

This well-known building has been in need of repair for some time past, and we regret to say that it is still in an unsubstantial state, but the work which has been done under the direction of Mr. John Bilson at a comparatively small cost will do much to prolong the life of the building, and if only sufficient funds are forthcoming to enable him to complete what he has undertaken, it will be most fortunate.

Huddington Church, Worcestershire.

It is a great relief to be able to say that this lovely old church is now safe from either of the fates which for years have been hanging over it, a thorough restoration, or lapsing into ruin.

It is now six or eight years since the Committee's efforts to bring about the repair of this small but extremely interesting building, which was then getting into a state of dilapidation. After writing to the then Vicar of Crowle (to which parish Huddington is attached), and getting no reply, various efforts were made, by visiting the church and interviewing parish-

ioners who professed an interest in it. No progress had been made, but about two years since, hearing that a new Vicar had been appointed, a letter was addressed to him, and eventually a reply was received which showed that he appreciated the views of the Society. Since then a member of the Committee has visited the building with the Vicar, who took great interest in having its history as recorded in the fabric pointed out.

There now seems a fair prospect of the church being repaired, as it is used for service once a week, but the lord of the manor, the Earl of Shrewsbury and Talbot, having declined to contribute, the funds are likely to be but scanty.

Inkpen Church, Berkshire.

The following, which appeared in the *Athenæum* of April 4th, 1896, gives a rough idea of what this building was like before "restoration," and also of the works which have been carried out, and which have made it practically a modern building:

"The little village of Inkpen, four miles south of Hungerford, has an interesting church, of thirteenth century date with later insertions, and it is unrestored. The building is a plain parallelogram, about 44 ft. long by 22 ft. wide inside, and the ground falls sharply away from its north wall. To overcome the tendency of the building to travel in that direction, the north-east and north-west angles are provided with buttresses, but otherwise externally the building is as simple as it could well be."

"Internally there is a western gallery, placed east of the four large oak posts standing to support the belfry.

The sanctuary has a good oak railing, and is paved with black and white marble, and the seating of the church is of different forms of high pews, all of oak with a good deal of carving about them. There are other minor features of interest, such as the fine Perpendicular west window (containing fragments of stained glass), monumental slabs in the pavement to the Twitcher family, an interesting broken stone effigy of a knight, a fine wrought-iron hinge on the south door, and a picturesque porch dated 1686.

"All this will be lost unless something unforeseen occurs to prevent it, for the rector has had plans prepared for a 'thorough restoration' and enlargement of the church. This precious scheme provides for the destruction of the whole of the north wall, which has the fine angle buttresses already mentioned, a good decorated doorway, and two or three beautiful Early English windows; and it seems impossible to believe that the building will retain any of its former interest.

"The population is less than seven hundred, so that enlargement can hardly be needed on the score of extra accommodation, and even if it were, rather than perpetrate such wholesale destruction it would be wiser to build a new church and retain the present one as a mortuary chapel."

The Church was visited by the Society and every effort made to persuade the custodians to adopt a less drastic scheme.

A correspondent has visited the Church since the completion of the works, and reports that it can no longer be regarded as an ancient building.

Kirkstead Chapel, Lincolnshire.

In our report of 1884 we referred to this building as being "A small thirteenth century chapel of the best period of early pointed work. The design is singularly

pure and good. It is in a critical condition of decay, not yet too far gone, but threatening to fall into mere ruin. A survey has been made by the Society, and an estimate prepared of the cost of repair, but up to this the Committee has quite failed to get the repairs undertaken."

The subject has been again brought up by a member of the Society offering to pay £100 on the following conditions:

1. "That the repairs be executed in accordance with the recommendations and to the satisfaction of the Society for the Protection of Ancient Buildings.
2. "That the Chapel be secured for preservation as a national treasure by transference to the 'National Trust' or otherwise.
3. "That arrangements be made for its being reasonably accessible to the public."

We regret to say, however, that the owner (the Chapel being private property) does not see his way to accept the offer.

Lincoln Cathedral Glass.

A member of the Society who visited Lincoln Cathedral in September, 1895, reported to the Committee that he was astonished to find upon going close up to the inside of the large Rose window in the North Transept that there was resting on the iron saddle bars a fine dust, and upon his putting his finger upon the glass the surface wiped off, and it seemed clear to him that this powder was neither more nor less than decomposed glass.

The Committee, considering the very great value of this window, wrote to the Dean, who very kindly forwarded to the Society two samples of the dust, one brushed from the face of the windows, and the other taken from the bars.

The Committee forwarded these samples to Professor Church, F.R.S., Professor of Chemistry at the Royal Academy, and he very kindly gave the Society the benefit of his skill and experience by analysing them. A copy of his report (which confirmed our member's fears) was sent to the Dean and Chapter.

The Dean and Chapter in reply say that the windows seem to have been daubed twice in the last fifty years with some solution which is now drying off, and that they have consulted the firm who releaded the window fifty years ago, and who advise that nothing should now be done.

Professor Church, however, is of opinion that the notion that the powder from the window consists of *débris* or products of any washes applied to the glass is untenable.

The Dean and Chapter not wishing to carry the matter further, the Committee can only now urge that the window should be carefully watched, and the opinion given by such a high authority as Professor Church, to whom the Society is greatly indebted, should be taken into careful consideration.

Little Washburn Church, Gloucestershire.

This is a very small chapel of Norman date. The

chancel arch is a good example of twelfth century work with jamb shafts.

A gentleman interested in the neighbourhood wrote to the Society asking for advice as to the best way to repair the chapel, and the Committee had the building surveyed by one of its professional members, and a report was made and sent to our correspondent. He, with much public spirit, had the necessary works carried out in accordance with the report at his own cost.

The professional member of the Society under whose supervision the works were carried out now reports as follows :

"I consider the case of Little Washburn Church a great success. It was in a terribly dangerous state with cracks wider and walls more shaky than any I had before seen. The walls had been pushed over by the thrust of the roof, which was covered with very heavy stone slates. There are three tie-beams, but neither of them were connected to the wall-plates or to any of the roof timbers.

"The rifts in the masonry have been filled with cement and sand, six wedge-shaped stone buttresses built, and the tie-beams connected by iron straps to the plates, which have been patched and strengthened."

ANCIENT BUILDINGS IN LONDON.

We are glad to say that of late the London County Council has shown an increasing interest in the preservation of ancient buildings. On its invitation a conference was held at the County Hall, Spring Gardens, on Dec. 4th, 1896, between the General Purposes Committee and the representatives of various societies. Dr. W. J. Collins, then vice-chairman, now chairman of the

Council, presided. An interesting discussion took place, in the course of which it was pointed out that Londoners are by no means well-informed as to the architectural treasures they possess, and often it is only realised that a building is of value, when that building is in danger of being removed. The Trinity almshouses were cited as an instance, also the crypt or undercroft on Laurence Pountney Hill, which the Merchant Taylors' Company not long since allowed to be destroyed. A list or register would, it was thought, remove in a great measure the risk of losing such buildings; this method having already been adopted with success on the initiative of Mr. C. R. Ashbee, by the Committee for the Survey of the Memorials of Greater London. The resolutions carried were as follows:—

- “(1.) That it is desirable that a register or list be made of buildings of historic or architectural interest in London; and that the register be in such a form as to admit of amplification both as to buildings and detail of buildings, according as future information comes to hand.
- “(2.) That it is desirable to form a general committee to include representatives of the different societies interested in the matter, and that the Council be requested to appoint representatives on such committee.
- “(3.) That the existing Committee for the Survey and Registration of the Old Memorials of Greater London, having already made a register of buildings in the east end of London, be requested to continue its work, and that it is desirable that similar registers be compiled for the rest of London, it being

understood that such registers are formed for the use of the London County Council.

- "(4.) That the General Purposes Committee be requested to consider the desirableness of the register being printed from time to time by the Council with suitable drawings and illustrations."

Among the speakers were, Sir R. Hunter, chairman of the National Trust; Mr. Philip Norman, representing the Society of Antiquaries; and Mr. Thackeray Turner, representing our Society.

The matter is still under consideration by the London County Council, but we learn that it has already voted £100 to meet the cost of printing the first portion of the register and there is good reason to suppose that the suggestions made at the Conference will, as far as possible, be carried out. Whatever may be the practical results it is gratifying to meet with the official adoption of the principles for which the Society has been so long contending.

London. Chelsea Old Church Tower.

At the request of the Rector the Society made a report upon the Tower of this Church, and recommended that some necessary works of repair should be carried out. The committee is glad to be able to report that its recommendations have been accepted, and the work done in a thoroughly satisfactory manner. We believe that funds are still needed for this work.

London. Rolls Chapel, Chancery Lane.

The new portion of the Public Record Office connecting the Fetter Lane and Chancery Lane blocks now covers the site of the Rolls Chapel, and the public will be able to judge how far the uniformity of the new building compensates for the loss of the chapel. Possibly some help towards forming such judgment may be furnished by inspecting the eastern end of the building, erected in 1856 by Sir James Pennethorne, and noticing the manner in which it is adapted to the irregularities of the site. What has been *lost* is well described by a correspondent of the *Times*, who, writing on the 18th of January, 1896, says:—

“Certain it is that the still erect walls of the Rolls Chapel date from the thirteenth century, and that they saw the birth, and have outlived the destruction, of the separate jurisdiction of the Court of Chancery and the Master of the Rolls. It is true that the walls have been patched and pulled about as much as walls could be. Windows have been cut in half, buttresses shaved off, beautiful ashlar work such as still remains above the chancel, and replaced by an amalgam of chalk, stone, brick and plaster. But for all that, the essential structure of Henry III. remains. All its patchings and defacings and restorings are but an epitome in miniature of the history of the country. Is Parliament a less interesting institution because the work of the seventeenth century and the nineteenth century has been used to patch and change the essential structure of the thirteenth? Surely not. Surely then this record is a more reliable record, a more living document of antiquity than the papers, for the mere storage of which it is proposed to destroy it.”

London. Trinity Almshouses, Mile End Road.

The account of the preservation from destruction of the Trinity Hospital has been so frequently told both in the public press and in the report of the various societies who combined for the purpose of saving it, that the briefest statement of the facts suffices in the present report.

The elder brethren of the Trinity House having lost sight of, and it must be added, lost interest in, the original intentions of the Charity, and believing, doubtless rightly, that by the breaking up of the hospital and the sale of its lands and architectural assets a substantial sum would be realized, drew up a scheme for the substitution of out pensions for the old seamen's home.

So entirely had the historic interest of this beautiful work of Wren and Evelyn been lost sight of by the custodians, that it is highly probable that the Charity Commissioners would have acted on the proposals laid down in the scheme had it not been for the extraordinary public interest that the proposal to destroy the old Seamen's Charity excited.

The matter was first brought to light by the Committee for the Survey of the Memorials of Greater London, who invited the co-operation of this Society and other bodies interested, by combined action between them and the Royal Institute of British Architects, the National Trust and the Metropolitan Public Gardens' Association. At the suggestion of Mr. Shaw Lefevre and Sir Robert Hunter, counsel was employed at the Commissioners' inquiry, and the facts.

of the case so clearly and forcibly brought out, that after due deliberation the Commissioners rejected the proposals of the elder brethren. This they did on the grounds :—

1. That there had been no insufficiency of endowment.

2. That there had been no failure of Trusts.

If, therefore, as is reasonable to suppose, we may take this as a judgment on a test case, it is of the greatest importance for the future.

London. York Gate, Buckingham Street.

The Committee has naturally since its coming to these offices taken a special interest in the old Water Gateway at the bottom of the street. This gateway, the original approach from the river to York House, has been left standing high and dry and a long way from the river by the formation of the Thames Embankment.

Quite apart from its beauty it is historically valuable as showing the original shore line of the river.

The Society learnt that Parliament had vested this building, which seemed to have no rightful owner, in the London County Council, and therefore that body was at once approached respecting its repair.

The final proposal for dealing with the building, which consisted of nothing but genuine repair, making the surroundings tidy and utilizing the passage way, met with the Society's entire approval, and we are glad to report that the London County Council has carried the

work out in an admirable manner, and although a good deal of work has been done there is, as there should be, but little to show for it.

Monkwearmouth Church Tower, Durham.

This tower is well-known as being a most valuable example of Saxon work. When the Committee learnt that it was proposed to carry out some works to the building it at once communicated with the Vicar. He very kindly sent the Society a copy of the printed appeal for funds, from which it was seen that among other things contemplated it was stated that "The sculptured stone at the base of the tower will be dressed under Mr. Hodgson Fowler's superintendence."

The Committee gathered from this that it was proposed to re-tool this stone, and although it applied to both the Vicar and the Architect for further information, none was forthcoming.

The Society has therefore entered a strong protest against the re-tooling of the stone, and it sincerely trusts that the proposal, if entertained, has been abandoned.

Old Tower, Newton Abbot, Devonshire.

This is a building of interest, both architecturally and historically. It stands in Walborough Street, in the centre of the roadway, and is one of the most interesting sights of Newton Abbot.

A proposal was recently made at a meeting of the Urban Council that the feeling of the town as to the

removal of the tower should be taken and a committee was appointed to consider in what way this could be done.

The Committee of this Society heard that some of the inhabitants were most strongly opposing the scheme for demolishing the tower, and it put itself into communication with them, and has acted with a committee formed by them to prevent the destruction of the tower.

Circulars and post-cards were issued by this body to every elector of the town with a view of obtaining the feeling of the town on the subject, and out of 1700 electors, roughly, 850 have already expressed their opposition to the destruction of the tower.

The Committee thinks it is a matter for congratulation that local feeling should be so strong upon the subject, and it will continue to help those who are trying to preserve this tower, which is we believe the only piece of ancient work remaining in the town.

Carfax Church Tower, Oxford.

The Committee had its attention called to a scheme for refacing and otherwise modernizing this ancient tower, which is the only part of St. Martin's Church now remaining, as the other portion of the building, which was modern, has just been demolished to make room for a street improvement,

The Town Council of Oxford, who are the custodians of the building, after considering the above-named scheme, decided not to entertain it, but called in an

eminent architect to advise them. He reported that the tower should be partly refaced and that a new ornamental belfry stage should be erected.

The Society was asked by a section of the Town Council to furnish them with a report showing how the Society would treat the building. In accordance with this request two professional members of the Society visited the building, and a report was drawn up by the Society and sent to the Town Council and other persons interested.

This report says that the tower is a building of considerable interest, erected about the year 1300. Not only has it three ancient floors supported by curved braces resting on stone corbels, but the whole of the upper or belfry stage with its four window openings are ancient, with the exception of the window tracery and the refacing of the exterior.

The roof is ancient and constructed of heavy oak timber of unusual form.

The report recommended, among other things, that cracks in the walls on the west and north sides of the tower should receive attention; that the modern tower arch should be filled in, so that the outline of the arch may still be seen, and a small, simple and substantial door provided for access; that the upper or belfry stage should not be interfered with; and that the external wall surfaces should be repaired where necessary.

The Committee is glad to be able to report that the Town Council has rejected the proposal of the eminent architect to replace the present belfry stage with a

modern imitative fourteenth century conjectural restoration, and has decided to carry out the work generally in accordance with the Society's report.

Perry Barr Bridge, Staffordshire.

When about eight years ago the picturesque and interesting old bridge over the Tame at Perry Barr was threatened to be replaced with a new structure of iron girders, the intervention of this Society, together with several letters from local bodies and individuals interested in its preservation, was successful in averting the danger. The bridge was lighted with gas lamps and allowed to remain as before.

Last winter a slight accident occurred through the drivers of two unusually large and heavy waggons attempting to pass one another on the bridge, and as a result a portion of the parapet was knocked into the river. This led to the revival of some of the old schemes for widening the bridge, but the Staffordshire County Council proposed to replace it with a new one. One of the Society's correspondents then visited the bridge with the Borough Surveyor of a neighbouring town and reported to the Committee, who wrote to the County Council, pointing out that the bridge was, apart from the damage caused by the accident, in such strong repair, that the cost of destroying it would be very little less than the value of its stones. Also, that if it was found impossible to make the present bridge sufficient to safely accommodate the traffic, it would be possible to retain it untouched by straightening the

road and erecting a new bridge at a moderate distance. Other alternatives with a view to the preservation of the old bridge, or at least one side of it, were proposed by the Committee, but all these are set at rest by the publication in a Birmingham paper of a paragraph which begins, "Antiquaries will be rejoiced to hear that the ancient zig-zag bridge over the Tame at Perry Barr is not to be destroyed after all." It appears that there has been disagreement as to who is to pay for the new bridge, if erected, and the County Council has decided to repair the old one and indefinitely abandon other schemes.

Peterborough Cathedral.

The controversy between the Society and the Dean and Chapter of Peterborough Cathedral being of such recent date and having been amply described in the manifesto issued by the Society of Antiquaries it is not necessary to allude to it at any length.

We may, however, remind our members that the controversy was abruptly closed by the pulling down of the north-west gable after considerable public sympathy had been evoked in favour of its preservation, and the Society had explained in detail the methods by which its preservation could be secured. Although the Society was not successful in saving the gable it has no reason to be dissatisfied with the discussion, which has been the means of procuring it fresh adherents, and in bringing the principles it advocates in dealing with ancient buildings more prominently before the public.

It may be sufficient as showing the effect of this discussion to quote the following passage from an article in the *Centralblatt der Bauverwaltung*, the official organ of the Berlin Office of Public Works, of April 10th, 1897.

"The defeat of the opposing party it must be borne in mind is more apparent than real, inasmuch in the course of the controversy they have brought over to their side such a body of public opinion in their favour as will render restorations which are preceded by demolition more difficult in the future. The conflict has, above all things, awakened public interest in the preservation of ancient buildings to such an extent that it is some compensation for the loss of the northern gable of Peterborough Cathedral."

Rochester Castle, Kent.

By the courtesy of the Town Council two members of the Committee visited Rochester Castle and examined the works which were recently carried out there.

Our members report that the works carried out have all been governed by principles of repair rather than "restoration," and the Committee considers that the works done deserve nothing but praise, for all new work which has been introduced has undoubtedly been necessary for the preservation of the ancient work which remains.

Joiners' Hall, Salisbury.

This was visited by the Society on July 16th, 1896, and a thorough examination of the building was made. It stands on the south side of St. Ann's Street, with a frontage of some twenty feet.

The building at present consists of two cottages, each

ten feet wide, with a depth of twenty-eight feet from back to front, divided from each other by a fourteen inch brick wall.

The plan of the original house is not obvious. The present tenants know from their predecessors that there was a central staircase, carved mantelpieces and much panelling. All of these have gone except a small piece of Jacobean oak panelling under the large windows facing the street.

These windows are now the chief interest of the building, and have richly moulded mullions, etc., and a quantity of old clear glass quarries.

Little was to be found amiss with the structural condition of the building.

The tiling of the roof was in a bad state, but the timbers were generally sound and good.

It was noticeable that the divisional brick wall was very helpful in supporting the roof, which had shown a tendency to push out towards the street.

An estimate was obtained for putting the building into good repair.

The "National Trust" hopes before very long it may be able to obtain possession of the building under a scheme which is now being prepared for the purchase of buildings of historic interest whereby those who furnish the money will be content with a nominal rate of interest.

Lake House, Salisbury.

The present owner of Lake House, shortly after he bought the property, had misgivings as to the stability

of the building, and wrote to the Society asking if it would give assistance by reporting on the question. This was done, and the Society advised that the building certainly could be repaired by adopting the same process which it had recommended for Peterborough Cathedral.

The Committee's opinion has already been justified, for the owner, Mr. Lovibond, at once obtained the services of Mr. Detmar Blow, who has already repaired a large portion of the building by renewing the internal portions of the defective walls with brick, cement, and concrete.

The Secretary has recently inspected the work, and reports that it is being done most skilfully, and that his only regret is that this instructive work cannot be seen and examined by all who are responsible for the repair of old buildings, as he himself was so greatly interested in what he saw.

It should be said in explanation that the mortar used in the original building had practically no sand in it, and the core of the wall proved to be so rotten that it could be removed with the hand unaided by any tool.

Shere Church, Surrey.

In our last notice of this church we said: "We cannot yet report on the general results of the Society's action in regard to Shere Church, as works are still in progress there." Since then the works have been completed and inspected by us. The Society's advice was not wholly listened to, so that the font was re-

moved from its original position, and unfortunately the fine tower still further burdened by the addition of two more bells to its peal, which resulted in the destruction of its ancient timber bell cage. However, the Committee is able to rejoice that, although it is disappointed, nevertheless it believes that our members will find that this church has been harmed less than any other church in Surrey.

Shipton Hall, Salop.

We wish we could afford to give our members a reproduction from a photograph of this building. It is most impressive.

Beyond the scattered houses of the village the house stands back on an elevated site amid fine trees, and is seen over a comparatively low wall, within which and beyond a sloping lawn is an old flight of steps leading to a gate in another wall (one of the pillars of which has carving and a date about 1600) which encloses a terraced garden, with two more flights of steps in the length of the pathway, having urns of carved stone full of flowers.

The house itself, of grey stone silvery with lichens, has two large gabled wings, and a central gable, suggestive in their plan of the letter E, which in other Elizabethan houses has been supposed to have been a compliment to the reigning Queen. In the recessed front between the wings, and attached to the easternmost, is a tall, square tower, richly clothed in ivy and other creepers.

The chimneys are of richly ornamented brickwork, and all the windows are stone mullioned and transomed with square and diamond paned leaded lights.

It has recently been sold, but previously it was the property of the Mytton family, who had owned it for many generations, and before its sale the interior was a sight such as is not often seen.

There was beautiful panelled work, old oak bedsteads and chests, and the kitchen, for example, had oak tables and benches which might very well be of the same date as the house, and a dresser, covered with two complete services of about seventy pieces each, of old pewter plates and dishes, all engraved with the arms of the Myttons and those of the families into which they had married.

In the garden, moreover, there is a most interesting pigeon house in the shape of a circular stone tower with a conical roof of stone tiles.

A building of such great beauty and historical interest would have been a great loss if it had been treated according to the fashion usual among "restorers" of old buildings, and the Committee, to some members of which the old hall was well known, were for a time in suspense as to its fate. As soon as it was known who was the purchaser, a letter was sent, giving in considerable detail advice as to its repair and preservation.

We have lately had a most sympathetic letter from his architects, saying that the Society's advice has been absolutely followed.

To this letter the Committee replied that it was glad to receive this assurance, and asked a number of questions to which most satisfactory replies were received.

All who know the building will, we feel sure, give a sigh of relief upon learning that it has fallen into such good hands. We wish very much that it could have retained all its original fittings as well.

South Leverton, All Saints' Church, Nottinghamshire.

So far back as 1889 the Society was in correspondence with respect to a proposed "restoration" of this church. In 1890 an appeal was put forth by the Vicar and Churchwardens, in which the church was stated to be one of the oldest and most interesting in the diocese, and also one of the few remaining to be "restored." It also stated that "for strictly necessary repairs we require at least £1,000, but to restore it to its original beauty the lowest estimate is £3,000."

In spite of the chancel having been spoilt by restoration in 1874 by the Ecclesiastical Commissioners, it was obvious to the Committee that the remaining portion of the building was of great value, and therefore it never ceased trying to persuade those in authority to adopt the Society's views respecting its treatment. It would take too long to give a history of the case, as it has been engaging the attention of the Society for nine years, but it is satisfactory to be able to state that, as a final result, many objectionable proposals have been abandoned, such as adding pinnacles to the tower, a new

arch to the chancel (although its absence was one of the characteristics of the church), and it is now hoped that the work will be confined to necessary repairs.

These good results could never have been brought about had it not been for the disinterested zeal of our Local Correspondent, who surveyed the church for us.

Tamworth Castle, Staffordshire.

It is a matter of great satisfaction to the Committee to be able to report that this building has been purchased at public auction by the Corporation for the benefit of the town.

Previous to the purchase the Society wrote to the Town Council urging that it should make an effort to acquire the property for the town and put it to some public use, and since the Castle has been purchased by that body the Committee has written offering to give its help by advising how the building would best be treated. This offer is now under the consideration of the Town Council.

Old Post Office, Tintagel, Cornwall.

The ancient Manor House, known as the Old Post Office at Tintagel, stands on the south-east side of the village street on a small green of its own, about half way between the roads leading to Camelford and King Arthur's Castle. It has of recent years been known as the Old Post Office, as such business was conducted there.

It is a building in the style of the fourteenth century, as can be seen by the workmanship of the wooden doorway leading to the old kitchen, the entrance porch, and shaping of the main roof covering the Hall and its adjoining two rooms; but Cornwall held to its traditions longer than many other counties, and it is impossible to ascribe a particular date during the fourteenth century to its building, in the absence of documents: nevertheless, it is itself the best written record that can be found of its own particular date and of the progress and manner of life of the people, and by the upholding of such records the history of our old national life can be preserved.

In the month of September, 1895, the Old Post Office was put up for sale by auction, the land upon which it stands being recommended as a building site, and it was purchased by a lady—not wealthy—who was determined to save it from destruction.

Some artists who take a great interest in the preservation of our picturesque old buildings, feeling that the owner, who had acted with so much public spirit, ought not to be burdened with the entire expense of putting the building into proper repair, gave some paintings and drawings which, through the efforts of Miss Constance Phillott and Miss Mary Thorneycroft, realized £150.

These artists were anxious that the work should be carried out in accordance with the principles of the Society, and at the request of the Committee the Secretary became Honorary Treasurer of the fund raised. The building was carefully surveyed by the

Society, and the works advocated by it carried out under the personal direction of Mr. Detmar Blow upon the spot. The sum of £300 was expended, the balance of £150 being provided by the owner, who was most pleased with the result of the works.

No attempt has been made while repairing the building to replace ancient features with modern copies, but to preserve the building as it stood.

The roof slating and the east gable wall, which was in a dangerous condition, were made sound, and two new buttresses had to be built against the back wall where it bulged out; an adjoining hovel has been made useful as an extra bedroom to avoid additions. No change has been made in the shape of the building or outline of the roof.

Trunch Church, Norfolk.

This church was visited by an architect at the request of the Society and his recommendations, which met with its entire approval, are now being acted upon under his directions.

The roof was in bad condition, letting the wet through, and in consequence the well-known oak ceiling was rotting in many places. This has now been completely braced up without any visible new wood being added. Also the old lead has been taken off, re-cast and re-laid, in accordance with the report made to the Society. The interior of the church has been dusted and brushed, but no other work done except the re-leading

of the old glass of the clerestory windows, and the stopping of some open joints.

The funds have now fallen short, but it is hoped that next year the same repairs may be done to the lower windows and that the exterior of the tower and the nave may be made water-tight. Some work of the same kind is also needed for the chancel.

Upper Hardres Church, Kent.

The Committee has received the following note from the architect :

"I was called in after the work had been begun under the late Mr. Loftus Brook. The tower had been repaired under his direction, by underpinning, stopping of the cracks, and repointing. Unfortunately in the process, a large portion of the old coping, which was of Kentish rag, and in fair condition, had been replaced by Bath stone. I must call attention to a similar substitution in the chancel, under the hands of the diocesan surveyor. I found the plaster stripped from the nave ceiling, and new deal boarding put to the roof, but the tiling was being carried out with the old tiles. I was able to suppress the new Staffordshire ridge tiles, which (although the old ridge was perfectly sound) were about to be used. I also was able to retain the old gallery front, which, with other eighteenth century fittings, had been condemned.

"Under my direction a channel has been put to the outside of the church, and all crevices in the walls stopped. The window tracery has been repointed, and the old glazing, having been taken out, has been releaded and replaced (cathedral glass had been already inserted in the chancel by the diocesan surveyor). No new stone or glass has been put except in the west window of south aisle, which had been destroyed by the making of the eighteenth century vestry.

"I have added a new oak porch, replacing the brick porch which had fallen. The floor also has been concreted and relaid with the old tiles and slabs. The old high, deal sittings having been condemned, new oak benches have been put. The eighteenth century pulpit has been refixed, and the inlaid sounding board, which had been alienated and turned into a table, restored to its position over it by the Rector. The great possession of the church is its old glass, which it was proposed to take and have releaded in Canterbury. But by the advice of your Society this has been thoroughly secured in position and completely stopped without releading."

Winchester Cathedral.

The following letter which appeared in the *Times* will explain the action which the Society has taken with reference to the nave roof of Winchester Cathedral :

To the Editor of the TIMES.

December 16th, 1896.

SIR,—On August 6th, 1895, you called attention to the nave roof of Winchester Cathedral, which was in such an unsatisfactory condition that in the opinion of the cathedral architect there was immediate danger of its giving way. Several plans were proposed to remedy this, and these were most courteously submitted for the consideration of the Society for the Protection of Ancient Buildings, who unhesitatingly pronounced in favour of the one which was ultimately adopted—that of Mr. Colson, the architect to the Dean and Chapter.

When the nave roof (which we are inclined to believe is the original Norman one) was first taken in hand its tie-beams were undoubtedly pressing upon the central longitudinal rib of the vaulting and causing injury, but this roof has been so skilfully strengthened and tied up by Mr. Colson that there is now a space of

five or six inches between the underside of the tie-beams and the vaulting; and as soon as the tie-beams were raised the vaulting readjusted itself—a conclusive proof of the necessity of the work being taken in hand.

My Society having inspected the roof both before the works were begun and now they are drawing to completion, has great pleasure in complying with the request of the Dean that it should make public its high approbation both of the scheme of the architect and of the admirable manner in which this has been carried out by the builder, Mr. J. Thompson, of Peterborough, and will, therefore, be greatly obliged by the insertion of this letter in your columns.

I am, Sir, your obedient servant,
THACKERAY TURNER,

Secretary.

*The Society for the Protection of Ancient Buildings, 9,
Buckingham Street, Adelphi, W.C.*

P.S.—I think, if you will allow me, I ought to add that I believe the Dean and Chapter are still in need of funds for this work.

When giving its opinion upon this roof the Committee concluded by saying :

“But it does not like to close this letter without saying a few words upon two structural points in the fabric, which it feels must certainly have caused you considerable anxiety.

“My Committee is much alarmed to find that the south wall of the south aisle of the retro-choir, which engaged its attention some years back, is still in an active state of movement, for the test papers which have only recently been placed over some of the cracks are torn.

“The Committee would greatly regret to see any of

this work taken down and re-built, and in its opinion the wall being out of the perpendicular is of little consequence provided it can be prevented from moving further.

"As far as we were able to judge, the mischief is entirely due to faulty foundations, and it feels sure that there should be no delay in at once taking such measures as are necessary to render the foundations secure, and if further support is needed adding buttresses on the outside and metal ties where practicable.

"The second point to which my Committee wishes to call attention is the bell cage, which we found to be wedged up on the north, south and east sides so as to cause the whole of the vibration to be communicated direct to the walls instead of being received by the cage, which is doubtless in need of tightening and possibly further stiffening."

We believe that up to the present time nothing has been done to stay the movement in the retro-choir aisle, but the condition of the bells in the central tower has received careful attention.

We cannot but wish that the authorities had always confined their efforts to those of repair, instead of allowing the high reredos to be "restored" and sham antique statues made to fill its niches and those of William of Wykeham's chapel.

St. Cross Hospital, Winchester.

The attention of the Society was called to certain proposals for extending the buildings of the Hospital, and it was therefore arranged that a member of the Committee and the Secretary should visit the buildings and report as to the effect of the proposed additions upon the old work.

It was found that the Trustees proposed to erect a new house for the Master in the kitchen portion of the Master's garden, and to use his present house for additional brethren.

After carefully considering this report, the Committee came to the conclusion that the scheme, if carried out, would have a most disastrous effect upon the general aspect of the Hospital, and the proposed new house for the Master would, if erected, hide one of the best views of the Beaufort Tower, and what was worse, it would of necessity have introduced a glaring incongruity which would have most seriously marred the far-famed view of St. Cross from the river.

A letter was addressed to the Charity Commissioners, with whom the decision rested, urging that if it was absolutely necessary for a new house to be built, it would be wiser to place it on a site well away from the Hospital buildings, and if possible to use it for the additional brethren, as this would avoid the mutilation of the existing Master's house.

The Committee is glad to be able to report that the Trustees, after a conference with the Charity Commissioners, have agreed that the new Master's house should be built, not in the ancient precinct, but outside, on a site which will not bring it into conflict or contrast with the unique mediæval group of buildings.

This result is on the whole fairly satisfactory, but of course a great deal of harm may be done in altering the present house to accommodate the additional brethren.

*The following is a list of the Buildings which have come before
the Society during the year :—*

Abingdon Abbey Ruins, Berks.	Beverley Minster, Yorkshire
Abingdon Church, Berks.	Bideford Bridge, Devonshire
Addington Church, Surrey	Birmingham, Christ Church
Alfriston, Sussex, Old Clergy House	Birmingham, Stratford House, Camp Hill
Anwick, Lincolnshire, St. Edith's Church	Bishops Burton, Yorkshire, Village Cross
Ardagh Cathedral Ruins, Ire- land	Blackmore Church, Essex
Armsworth Chapel, Old Alres- ford, Hants.	Bocking Church, Essex
Atherstone Church, Warwick.	Bonnington Church, Kent
Austerfield Church, Notts.	Bourne, Lincs., Old Red Hall
Austrey, Atherstone, Warwick- shire, Ancient Cross	Brandsburton Church, Yorks.
Aymesbury Church, Wilts.	Brinkworth Church, Wilts.
Bakewell Church, Derbyshire	Bristol, The Pithay
Bampton Church, Devonshire	Bristol, The Registrar's House
Barford, St. Michael's Church, Oxon.	Bristol, St. Stephen's Church
Barton, St. Peter's Church, Lincolnshire	Broadclyst Church, Devonshire
Bath Abbey, Somersetshire	Broadhempston Ch., Devon.
Battlesdon Ch., Bedfordshire	Brynmaew Church, Brecon.
Beaulieu Abbey, Hants.	Buckland Church, Berkshire
Bebington Church, Cheshire	Bury St. Edmunds, Suffolk, The Norman Tower
Belton Church, Leicestershire	Buscot Church, Berkshire
Berwick-upon-Tweed Bridge	Byland Abbey, Yorkshire
Bethersden Church, Kent	Cadoxton-Juxta-Neath Church, Glamorganshire
	Canterbury Cathedral, Kent
	Carisbrooke Castle, I. of W.
	Carisbrooke Church, I. of W.

- Caston, Norfolk, Village Cross
 Castors Church, Northants
 Charminster Church, Dorset
 Chesterfield Church, Derby.
 Chichester Cathedral, Sussex
 Chichester City Cross, Sussex
 Chippenham Church Bells,
 Cambridge.
 Chipping Campden Town Hall,
 Gloucestershire.
 Clare Church, Suffolk
 Cliffe-at-Hoo Church, Kent
 Clonfert Cathedral, Co. Galway
 Clovelly Church, Devonshire
 Clynnog Church, Carnarvon.
 Colyton Church, Devonshire
 Corton Chapel, Dorset
 Coston Church, Norfolk
 Coteridge Church, Worcester.
 Coveney Church, Cambs.
 Coventry, Warwickshire, Palace
 Yard, Earl Street
 Crantock Church, Cornwall
 Crayke Castle, Yorkshire
 Culmington Church Tower,
 Shropshire
 Dartmoor, Devonshire, Pre-his-
 toric Remains
 Douglas, Isle of Man, Church
 of St. Matthew.
 Darmston Church, Worcester-
 shire.
 Drax Church, Yorkshire
 East Dereham Ch., Norfolk, St.
 Edmund's Chapel
 East Wickham Church, Kent
 Edstone Church, Yorkshire
 Egypt, Nile Scenery
 Elgin, N.B., Ruins Grey Friars
 Ely Cathedral
 Evesham, Worcester, Gateway
 to Churchyard
 Exeter Cathedral, Devonshire
 Eynsford Church, Kent
 Fleet Church, Lincolnshire
 Fordwich Court Hall, Kent.
 Fordwich Church, Kent
 Garsdale Church, Yorkshire
 Garway Church, Herefordshire
 Gedney Church, Lincolnshire
 Godshill Church, I.W.
 Gouthwaite Hall, Yorkshire
 Great Easton Church, Essex
 Great Hale Ch., Lincolnshire
 Great Haseley Church, Oxon
 Great Tey Church, Essex
 Greetham Ch., Rutlandshire
 Hales Abbey, Gloucestershire
 Hales Church, Norfolk
 Halford, Shipston-on-Stour,
 Manor House, Warwickshire.
 Halwell Ch. Tower, Devonshire
 Hamerton Church, Hunting-
 donshire
 Hampden Church, Bucks
 Handborough Church, Oxon

- Hardingham Church, Norfolk
Harrold Church, Bedfordshire
Hartland, Devonshire, Church
of St. Necton
Haversham Ch. Tower, Bucks
Henham Church, Essex
Holne, Devon, Tithe Barn
Hook Norton Church, Oxon
Howden Church, Yorkshire
Huddington Church, Worces-
tershire
Hughley Church, Shropshire
Hull, Yorkshire, Wilberforce
House.
Hutton Castle, Berwickshire
Ickford Ch., Buckinghamshire
Inkpen Church, Berkshire
Isleham Church, Cambridge
Kildwick Church, Yorkshire
Kilmallock, Co. Cork, Ancient
Tower
King's Norton, Worcestershire,
Saracen's Head Inn
Kirkstall Abbey, Yorkshire
Kirkstead Chapel, Lincolnshire
Kirtan-in-Holland Ch., Lincs.
Knotting Church, Bedfordshire
Lacock Church, Wiltshire
Langley Chapel, Ruckley,
Salop
Leek, Staffordshire, Dieulacres
Abbey
Leigh Church, Essex
Leigh Church, Wiltshire
Lidgate Church, Suffolk
Lincoln Cathedral, Glass
Linlithgow Palace, N.B.
Liskeard Ch., Tower, Cornwall
Little Coxwell Church, Berks.
Little Oakley Church, Essex
Little Washburn Church,
Gloucestershire
Llaneilian, Anglesey, St. Eilian's
Chapel
Llanthony Abbey Ruins, Mon-
mouthshire
London, Ancient Buildings in
London, Ceiling, 15, Bucking-
ham Street, W.C.
London, Chelsea Hospital
London, Chelsea Old Church
London, Holborn, The Bell Inn
London, St. George, Botolph
Church
London, St. Martin's-in-the-
Fields Church
London, St. Michael's Church,
Wood Street
London, Mile End Road
Trinity Almhouses
London, Rolls Chapel, Chan-
cery Lane
London, York Gate, Bucking-
ham Street, W.C.
Longcot Church, Berkshire
Longworth Church, Berkshire

- Ludlow, Shropshire, Barnaby Hall
 Macclesfield Church, Cheshire
 Maidstone, Kent. Old College and Gatehouse
 Malvern Ch. Tower, Worces.
 Meare Church, Somersetshire
 Monkwearmouth Ch., Durham
 Naunton Beauchamp Church, Worcestershire
 Newark, Nottinghamshire, Old Chapel
 Newbury, Berkshire, The Cloth Hall
 Newcastle-upon-Tyne, Heber Tower
 Newton Abbot, Devonshire, Ancient Tower
 North Cove Church, Beccles, Suffolk
 Norwich, Norfolk, The Strangers' Hall
 Oxenton Ch., Gloucestershire
 Orford Church, Suffolk
 Oxford, Carfax Tower
 Oxford, St. Bartholomew's Hospital
 Paignton, Devon, Old Tower
 Perry Barr Bridge, Staffordshire
 Peterborough Cathedral
 Piddington Church, Oxon
 Postling Church, Kent
 Poundstock Church, Cornwall
 Quadring Church, Lincolnshire
 Radcliffe Church, Bucks.
 Rainham Church, Essex
 Rochester Castle, Kent
 Roydon, Essex, Tudor Gateway, Nether Hall
 Rumburgh Church, Suffolk
 Ryther Church, Yorkshire
 St. Alban's, Herts., St. Michael's Church Tower
 St. German's Church, Cornwall
 Salehurst Church, Sussex
 Salisbury Cathedral Wilts.
 Salisbury, Lake House, near Salisbury, The Joiners' Hall.
 Scarborough Castle, Yorkshire
 Scawton Church, Yorkshire
 Shap Church, Westmoreland
 Shere Church, Surrey
 Shernbourn Church, Norfolk
 Shipton Hall, Shropshire
 South Leverton Church, Notts
 Southampton, Undercroft, Simnel Street
 Southampton, Old Town Walls
 Sparkhill, near Birmingham, Old House
 Stanway Ch., Gloucestershire
 Stirling, N.B., West Church
 Stoke Dry Ch., Rutlandshire
 Stoke Poges Church, Bucks.

- Stow-on-the-Wold, Gloucestershire, The Star House
Stratford—Bow Church, E.
Stratford-upon-Avon, The Guild Chapel
Stratford-upon-Avon, The Almshouses
Tamworth Castle, Staffordshire
Teddington Church, Middlesex
Teddington Ch., Worcestershire
Tewkesbury Abbey
Thurston Hall, Clare, Suffolk
Tiddington Church.
Tidmarsh Church, Berks.
Tintagel, Cornwall, Old Post Office
Tredington Ch., Worcestershire
Tregony Church, Cornwall
Trunch Church, Norfolk
Twickenham Church Tower, Middlesex
Upper Hardres Church, Kent
Walberswick Church, Suffolk
Werrington Church, Northants
W. Bromwich, Staffs., Oak Hse.
Westminster Abbey
Westminster, Ancient Wall, Great College Street
West Stafford Church, Dorset
Whaddon Church, Bucks.
Whitby Abbey, Yorkshire
Whitchurch, Middlesex, St. Lawrence Church
Whitwick Ch., Leicestershire
Winchelsea, Sussex, Ancient Remains
Winchester Cathedral
Winchester, St. Cross Hospital
Witcham Church, Cambs.
Wolvey Church, Warwickshire
Wombwell Church, Yorkshire
Woodstock Church, Oxon
Worcester Cathedral
Wrexham Church, Denbighshire
Yaxley Church, Hunts

SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

Statements of Receipts and Payments for the year 1896.

Dr.

Cr.

RECEIPTS.		PAYMENTS.	
£	s. d.	£	s. d.
To Balance at 31st Dec., 1895:—		By Payments during the year 1896:—	
As per last statement	7 5 6	Printing	42 2 2
To Receipts during the year 1896:—		Office Expenses including Secretary's Travelling Expenses	42 4 3½
Annual Subscriptions	274 10 0	Members Travelling Expenses	16 17 11
Donations	19 4 0	Secretary's Salary	120 0 0
Received for Travelling Expenses and Sale of Reports	18 0	Clerk's Salary	58 0 0
	294 12 0	Rent of Office	20 0 0
		By Cash at London and Midland Bank, 31st Dec., 1896 ..	299 4 4½
			2 13 1½
			£301 17 6

Examined and compared with books and vouchers and found correct,

JOHN J. AUSTIN, Auditor

28th May, 1897.

LIST OF MEMBERS.

ANNUAL SUBSCRIPTION, £1 *is.* or 10s. 6d.

Subscriptions to be sent to the Secretary, THACKERAY TURNER,
10, Buckingham Street, Adelphi.

Post Office Orders should be made payable at the General
Post Office. Cheques should be crossed "London and Midland
Bank."

Bankers—London and Midland Bank, Ltd., 449, Strand, W.C.

* These form the Committee.

† Local Correspondents.

A. C. Ainger, *Eton College.*

Mrs. Frank Ainsworth, *Lostock Dene, Lostock, near Bolton.*

*W. C. Alexander, *Aubrey House, Kensington.*

Mrs. Alexander, *Aubrey House, Kensington.*

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 W. S. Brough, *Leek, Staffordshire.*

List of Members.

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*Sidney Colvin, *British Museum.*

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†F. W. Waller, Jun., *17, College Green, Gloucester.*

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*†Sir Thomas Wardle, *St. Edward Street, Leek.*

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 Count Zorzi, *Venice.* (Hon. Mem)

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 MISS HEATON.
 DR. CARL VON LUTZOW.
 WILLIAM MORRIS.
 COVENTRY PATMORE.
 T. W. POWELL.